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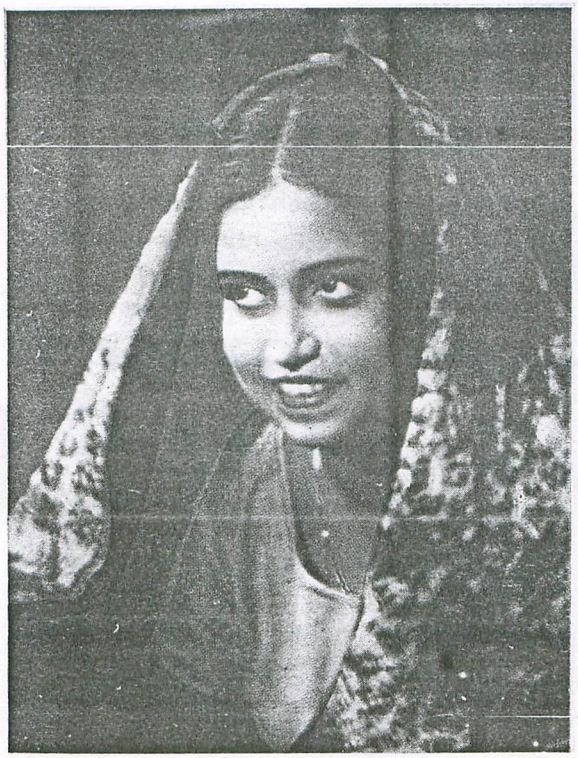

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AUGUST
1937

filmindia

VOL. THREE
NO. 4

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

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UMASHASHEE

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KARUNA DEVI in "Beyond the Horizon"—a Prabhat picture running at Minerva Talkies, Bombay.

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Editor : BABURAO PATEL

Vol. 3 AUGUST 1937 No. 4

Cutting the Branch on Which They Stand

The Indian Motion Picture Producers' Association has now become an accomplished fact.

We welcome the formation of the Association which was so necessary for the protection of the interests of the producers. An independent association of this nature is quite in keeping with the demands of the progress of the industry. Especially so, when the Motion Picture Society of India, which was once patronised mainly by the producers, has now become an institution embracing several conflicting interests, such as the Amateur Cine Society, the Distributors' Group, the Exhibitors' Group, and the Technicians' Group. The Society could not have possibly watched and furthered the interests of the motion picture producers without clashing with the other Groups, and it was absolutely necessary for the producers in India to form a separate Association of their own for solving their own domestic problems.

In connection with this new association, we are compelled to recite the unfortunate fate of previous attempts which were made by the producers in Bombay to form an Association in the past.

All the previous attempts in this direction had failed miserably due to one cause or another. But one of the main reasons for the failure of these previous institutions, was the jealousy existent amongst the producers themselves.

This human failing which we find in almost all industries and commercial pursuits, has been responsible for several unfortunate incidents and discord in the commercial world.

We hope that the bitter experience of the past gained by the producers will teach them to be more careful in future, and that they should avoid this element of jealousy which was responsible in the past for breaking through the united ranks.

The Association has already made a good start, by collecting a large amount as the nucleus fund for expenses, and we hope that the consolidated position of an united front which the producers present to-day, will not be shaken by the entry of the monster of jealousy and mutual distrust.

Our film industry is progressing very fast from day to day. At the present speed we do not know to what extent the activities of all engaged in this industry will be enlarged in the near future. To keep speed with this progress, members of this Association ought to develop and cultivate a wider outlook which is so essential to handle several problems which present themselves to the industry to-day.

One of the first things which the members of the Association must undertake to control, is the problem of the high salaries which are being paid nowadays to the stars and other artistes working in our studios despite the unfortunate position of the producers not affording these salaries.

If the producers jointly put their foot down on this problem, it is a matter of a few months within which time these artistes will see sense and accept any reasonable terms which are offered to them.

There are several other items of imminent importance which should occupy the attention of the producers.

But instead of dwelling upon these important matters which would result in substantial economy in the cost of production, the producers are misleading themselves in trying to observe false economy in cutting down the publicity expenses of the studios.

We understand that the Association is contemplating a resolution to restrict and regulate publicity expenses of all the producers.

This will be a suicidal procedure, as by doing so, the producers will be cutting the branch on which they stand.

The present progress of the Industry in the face of stern foreign competition, is absolutely due to the extensive publicity which has been done by the producers from time to time and which has resulted in drawing crowds even from the distant corners of every town.

This extensive publicity has also been responsible in developing the cinematic sense in our audiences who are solely responsible for the success of our film industry.

The business of catering for the entertainment of public is difficult enough ; but calling out the crowds to attend our theatres from day to day is still more difficult.

The only way to approach the people and tell them the excellence of our pictures is through publicity and if this main approach is made narrow, less people will come to our theatres in future, with the result that the box office collections of our pictures will suffer considerably in the long run.

Very often we see large displays and full page advertisements appearing in expensive papers, broadcasting the message for the foreign pictures. The foreigners who have been earlier in the field and who have got better experience of the problems of production must be having a good reason for spending their money so lavishly in publicity.

In America, on an average, 25 per cent of the cost of producing a picture, is being spent regularly as publicity expenses. While in some cases, especially so for super productions, as much as 33⅓ per cent have been spent merely on newspaper propaganda. It is only with this type of publicity that the Americans have been able to capture the world market and not only do they defy the Indian Competition but they have also brought to bay producers in England and other countries.

And the Americans are not such fools to spend so much money unnecessarily unless they get compensating returns for their expenses.

In view of these facts, the present intention of the members of the Association looks not only silly but foolhardy.

There are plenty of other departments in this business of film production, where economy can be exercised with beneficial effects without shaking the very foundations of the industry. But to curtail the publicity budgets even by a few inches would be suicidal.

To quote some figures, the most successful Indian picture has not yet grossed ten lakhs of rupees, for its full exploitation in India, Burma, Ceylon, Fuji Islands and South Africa. Calculating four annas as the minimum average price for a ticket, it proves that hardly 40 lakhs of people have been responsible for the collection of ten lakhs of rupees gross.

India has a population of nearly 350 million out of which only 40 lakhs see our Indian pictures, which means that there are still millions left, who, as yet do not know what an Indian picture is like.

The serious problem before the producers, therefore, must be to draw out these millions who have not yet seen an Indian picture. The results achieved so far hardly touch the fringe of the vast population of India.

If our producers sit together and think seriously of bringing millions to their theatre by opening new theatres in distant corners and by wild but judicious publicity, telling the people that entertainment is as necessary for human life as feeding they would very soon establish our film industry on a stable basis and there would hardly be any necessity of looking hopefully at the foreign markets.

Instead of doing this, which would incidentally be a national service to the industry in particular and to the country in general, the producers are trying to fly at each others throats goaded by the monster of jealousy.

We question the present intention of the members of the Indian Motion Picture Producers' Association.

Publicity is a vital part of the plan of production and even the least tampering with this part will result in great loss to the industry in the long run.

The idea therefore of curtailing the publicity budgets must be dropped immediately. On the other hand, producers should increase their advertising budgets for every picture and draw out those people who have not come to the theatres so far.

If they do this, then and then alone, would they be called wise businessmen.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

IT is a long time now that we have been writing about the re-organisation of the Censor Board. In our Editorial of our May issue we have pointed out in unmistakable terms the necessity of adopting new methods in the censoring of our pictures. Among other things we had suggested the censoring of the Film Scenarios of pictures which the producers intend to produce. The British Board of Film Censors scrutinises the scenarios well in advance to enable the producer to take up the risk of producing a big picture. This is a very sensible practice maintained by the British Board of Film Censors. Of course, they charge fees for doing so in proportion to the labour involved.

But look at the advantages of maintaining this system of censoring, to the industry in general ! When a producer undertakes production of a picture costing some lakhs he would naturally like to know in advance what the censor people think about the plot of the picture. For knowing the opinion of the censors he would willingly pay any reasonable charges for the examination of the scenario previously rather than risk a lot of money by rushing into production straightaway.

This is a privilege for the Indian producer, which is legitimate and most necessary. To deny it any longer would be to put one more obstacle in the progress of the Film Industry in India.

We strongly recommend this matter to the attention of the new Board of Film Censors, members of which can now do away with the past reputation of the Board and introduce new methods more favourable to the industry.

SAVE US FROM THESE POLITICIANS.

The Interim Ministry of the Government of Bombay which went out of Office very recently had thought of levying an entertainment tax on the lower classes in our cinemas. The resultant income from such measure would have been very small comparing it with the shortage that had to be covered in the annual budget of the Government.

Still the Hon. Mr. Jamnadas Mehta, Ex-Finance Member had insisted on taking advantage, and a one-sided one at that, of the film industry which has no powerful spokesmen to broadcast a national protest.

We are bound to have Budget deficits in all our provincial Governments so long as the wrong men are at the head of affairs. Most of our modern politicians who are at the head of affairs in our country are bad businessmen. Running a Government is as difficult a business as running an extensive commercial firm having branches all over. In the commercial world only the fittest men survive but in the field of provincial administration, politicians, and opportunists get at the head of things and bungle the whole business. The penalty for their inefficiency has to be paid by all commercial enterprises and national industries.

In keeping with this tradition, which is unfortunate at all times, the Ex-Finance Member of the Government of Bombay, had decided to levy one more undesirable tax on the entertainments in the city. The callousness of the politician can easily be realised from the fact that he wanted to tax the lower classes which are generally frequented by poor wage earners and mill workers of the city.

He wanted to deny to these poor workers the ordinary privileges granted to any citizen for relaxation after a day's hard labour.

With the Congress-Ministry now in power we presume that a more sensible state of affairs will prevail in future. If one-tenth of the sincerity and the tall talks which have been broadcast by these Congress-Ministers are brought into play, the lot of the poorer classes will be much easier than before.

It will be a suicidal procedure for the Government to tax further our film industry, in any shape or form whatsoever, as it has already been heavily taxed from all sides.

It provides tragic humour to observe that when we are shouting for protection and patronage from the Government, the Ministers of the Government should think of making our lot more difficult. The idea of taxing the industry. must, therefore, be dismissed from the minds of those who are responsible for it.

JULY BRAIN TWISTER

THE ANSWER

There are eight people at the table.

Prize of Rs. 10

IS GIVEN TO

Miss. M. M. Rustomji

Sorabji Sodawaterwala Building, Slater Road,
BOMBAY.

GO AHEAD YOUR HIGHNESS.

"Frontiers of Freedom" the maiden picture of Major Dadasaheb Nimbalker has met with unique success in Bombay. Apart from the intrinsic merits of the picture the success is due to its clever direction. We are pleased to note that incidentally this is the first successful picture coming from Kolhapur, after the departure of the State on a large scale production three years back.

Major Dadasaheb Nimbalker, the Director of the picture must, of course, be congratulated for this successful production. But we must not forget another prominent personality behind the scenes who has been responsible, in a large measure, for its success. We mean His Highness the Maharajah of Kolhapur. Had it not been for the pushing and patronising help and encouragement given by him to his Military Major from time to time, this picture, perhaps, would not have seen the screen in Bombay.

It is rather unfortunate that His Highness' efforts in helping the Film industry should have been crowned with success so late and after so many early disappointments, still, with all that, it is not yet too late for a rich prince to get into active production once again and recover what he has lost in the past by future successes.

A NEW MILESTONE OF SUCCESS :

On the 22nd of July a very pleasant function was arranged at the Central Talkies, Bombay, which was presided over by Sir Pheroz Sethna, the President of the Motion Picture Society. Leading personalities and several journalists were invited to witness the presentation of souvenirs to the artistes who worked in Prabhat's gloriously successful picture "Tukaram."

Incidentally, "Tukaram" had entered the 32nd record breaking week, and in doing so, has established a new All-India record for consecutive running at one theatre.

Speaking on the occasion, Sir Pheroz Sethna expressed a pious hope that pictures produced by Prabhat ought to run some day as much as two years continuously, as some pictures in England do.

While expressing this, the venerable old gentleman lost sight of the extent of the Herculean order which he had given to the Prabhat people.

But Prabhat can do it some day and they have a better chance of doing the trick than any one else in the industry. We hope the day dawns sooner than expected by Sir Pheroz Sethna. But for a two years record, we shall always have to wait for two years on the tip-toes of anxiety.

After the presentation of silver images of "Tukaram" to the artistes of the picture the pleasant function came to an end, with the sprinkling of thanks through Anant Hari Gadre, the family ghost of the Western India Theatres.

MR. JAGANNATH KEEPS HIS PROMISE.

Mr. Jagannath J. Patel, Bauer's Indian Representative who is one of our busy machinery dealers has kept his promise in giving us the second instalment of the series of writings on "Theatres and Projection", which article we have published elsewhere in this issue.

This time, Mr. Patel has given a contribution which is more technical in its aspect, and we are sure that the article will be very useful to those exhibitors who need precious advice from people who are more experienced than themselves.

The technical side of showman-ship has always been a ticklish problem to our exhibitors and Mr. Patel's efforts to give his technical advice gratis should draw out the gratitude of our showmen.

As months go by we shall try to secure from Mr. Patel who, allow us to assure you, is an intensely busy man, further articles on this important technical aspect of exhibition.

STILL POPULAR.

From July 1937 we were compelled to raise the price of "Filmindia" by two annas and now a single issue is being sold for annas six. This step had to be reluctantly taken because the price of paper and the printing expenses have gone up considerably. At the present stage we cannot tell you exactly to what heights of popularity our magazine will reach, but allow us to assure you, that every month, in fact almost every day, brings greater demand for the copies of our magazine, and for this we thank our readers.

PRIZE Rs. 10

To the 1st Correct Solution picked up from our mail

BRAIN TWISTER OF THE MONTH.

There are two purses on the table, each with a certain amount of money in it, all coins. If you put twenty-five coins in the first, it will then contain three times as many coins as the second. But if you put these twenty-five coins in the second purse it will have five coins less than half the number originally in the first purse. How many coins were there in each purse before you started meddling about ?

Work this out and look out for the answer and the name of the Prize Winner in the next issue.

Only one Prize will be Given

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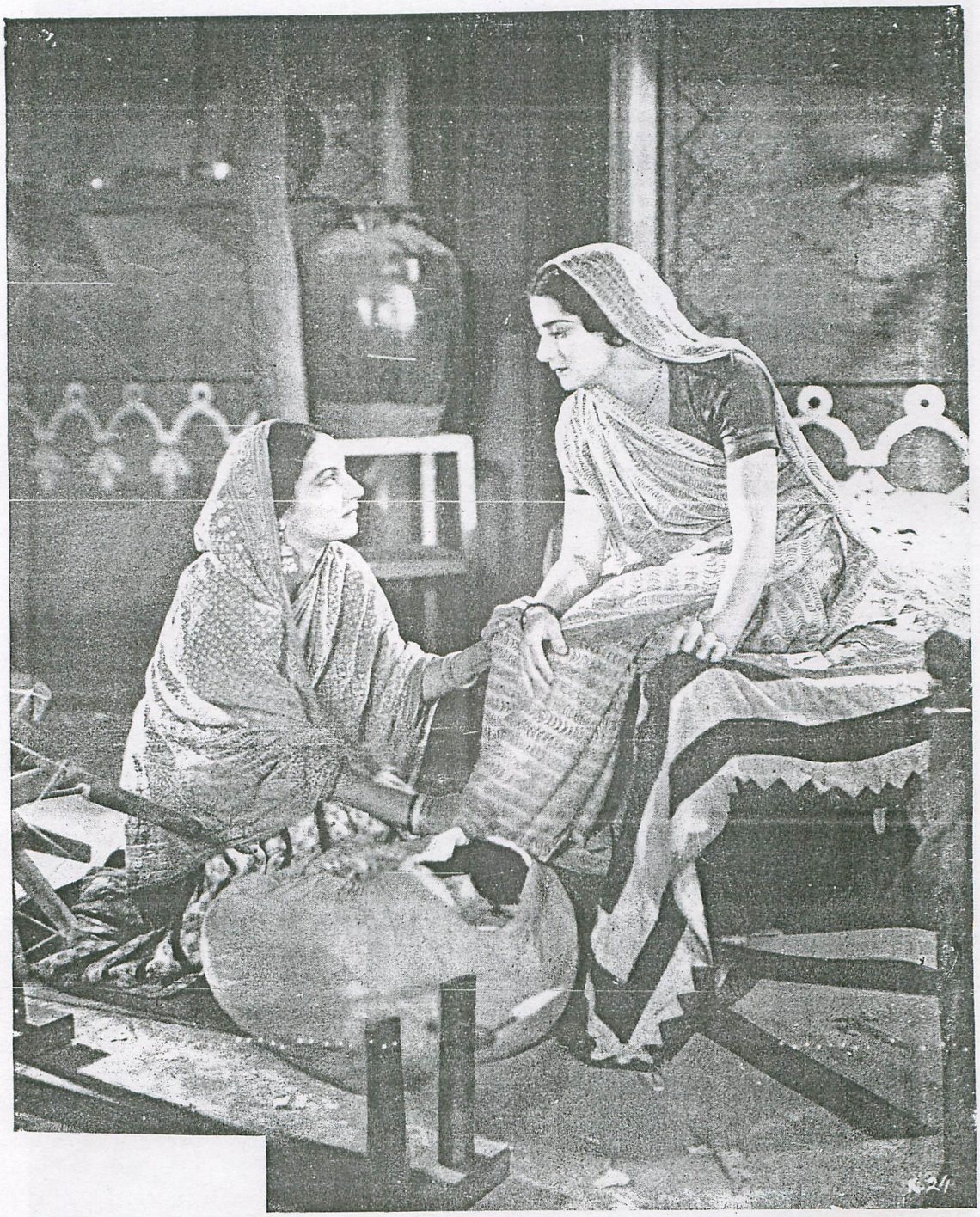

SABITADEVI and MAYA

In "Kokila" Sagar super social, Sabitadevi gives a marvellous performance. Maya is working with the great star for the first time.

SHANTA APTE (Duniya-Na-Mane) *Exclusive for 'filmindia'*

Oh ! Take heart, sweet one ! Under every lamp there are shadows, but that need not frighten you. Remember that the light burns nevertheless.

NANDKUMAR

The Picture you will long remember or perhaps never forget

It will have Art and Artistes and is being produced by an Artist

Starring :

Durga Khote & Govindrao Tembe

Directed by : **KESHAVRAO DHAIBER**

The man who has glorified art

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JAISHREE FILMS POONA

Version : **HINDI, MARATHI & TAMIL**

A glorious mythological spectacle with a dazzle of splendour and a dash of romance

Written by : **M. G. Rangnekar**

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Gazette Extraordinary!

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PRAGATI PICTURES LTD.

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IN

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(TAMIL)

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JAISHREE FILMS at the
Jaishree Studios POONA

The most Spectacular Picture which was ever given to the South. Gorgeous at every turn and Superb in Presentation

Immediately in the wake of this Stupendous Production will come a Social Sensation

JUST FOR THE CRAZE

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: L. P. (Bombay.)

In your June issue you have published the names of the new office bearers of the Executive Committee of the Motion Picture Society of India for the year 1937. If the said Committee as originally announced had functioned during the year, things would have brightened up for the industry in general. But that was not to be, as I hear that already several important members of the Executive Committee have resigned. Mr. C. E. Noble (Kodak) seems to have refused to work on the Committee. Then, you, Sir, who was elected at the top of the polls have also resigned. Mr. Baburao K. Pai, another distinguished personality has sent in his resignation within eight days. Mr. K. S. Hirlekar, the father of the Society also could not serve on the Committee, though he severely ached for doing so. I also hear that Madame Sunalini is going to wash her hands off.

All these resignations leave Messrs. Billimoria. Tata and Bharucha company in charge of a Society which claims to have an All-India status and which is supposed to ventilate the grievances of the film industry in general. is this society to be turned into a "Parsiwada"?

May I know why the above members have resigned?

I am afraid I cannot associate myself with some of your remarks. The Society as far as I know, still maintains its All-India character and will continue to give its honest efforts to the industry. I resigned because I had very little time at my disposal to be of real use to the Society. I think that the others who have resigned must be having like reasons for their resignations. As regards Mr. Hirlekar, though he has resigned, I think he will still be the guarding angel as I am told that he maintains regular attendance at the Society's offices.

From: N. B. P. (Palghar)

(1) Is it true that Chandulal Shah intends to star Gohar in one more picture? Don't you think she is too fat for any role in any picture? What must her weight be?

(1) I do not know anything about Mr. Chandulal's intentions with regard to Gohar nor do I know anything about her exact weight. Judged by the usual standard, she looks fat enough for any role, but her weight ought to weigh on Mr. Chandulal's mind and not on yours or mine. He is spending the money. If you don't like her, don't see her pictures.

(2) Inspite of getting so much experience, the Ranjit people do not care to produce better pictures. I saw "Zamin-Ka-Chand" and felt like shooting the whole lot who were responsible for the production. Hasn't Mr. Chandulal Shah just ordinary horse sense?

(2) Mr. Chandulal Shah is a practical man. He knows the art of making money much better than many men. He is not worrying about Art and its Ethics. These things appeal to the better class of men living on a higher mental plane. They don't worry practical men like Mr. Shah, with their ordinary bread and butter politics.

(3) I find Sagar people advertising on a wide scale nowadays. Do their pictures pay so much as to justify such a big expenditure?

(3) The man behind Sagar, Mr. Chimanlal Desai, is intelligent enough to know exactly what he is doing. As the most successful producer in Bombay to-day he must naturally spend more than several others. Sagar pictures have become very popular and their recent release "Jagirdar" is the talk of the town.

From: K. R. S. (Vizagapatam)

Is Madhuri married ?

I'll ask her and let you know. By the way, are you by any chance a bachelor still ?

From : A. K. (Delhi)

Why have the pictures produced by the Imperial Film Company consistently failed lately ?

There are several reasons. Some of them are: (1) Wrong men have been given the wrong jobs. (2) The management is not happy. (3) Their big star is not so much of a box office attraction as in the old times. (4) Bad publicity or rather no publicity at all. (5) There is no personal supervision in the whole organisation. Old Khan Bahadur Irani is now a tired man and his lieutenants are only useful in making things more difficult and precarious. No show can be a one man show for long.

From: A. P. T. (Moradabad.)

I liked "Sonehra Sansar" better than "The President" and yet the Motion Picture Society of India sent "The President" to the International Exhibition. Can you tell me why ?

Likes and dislikes are personal attributes. Personally iked "Sonehra Sansar" a lot more than several pictures produced nowadays, even including "The President", but I know that the producers of "Sonehra Sansar" did not offer their picture for the Exhibition. The Society can't compel them to do so. Besides, you need not worry any longer, as for reasons private, "The President" could not go to the International Exhibition. Prabhat's "Tukaram" will be the only picture to represent India and I think it is quite good.

From: S. A. K. (Landikotal)

Do you know what salaries Sulochana, Maya Bannerjea, Padmadevi and Sabita Devi are getting ?

I know, but I won't tell you. It is bad manners to ask people about their earnings. Someday you might ask me how many children they have got.

From, D. W. P. (Allahabad)

What is the exact relation between Ratan Bai and Hafisji ?

On the screen they are just artistes working in different roles. At home they are just friends. Anything more, ask them yourself. By the way, what are you fishing for ?

From : K. K. P. (Amritsar)

I find high sounding articles written by Pramilla, some cinema girl, in several of the cheap rags coming from Bombay and Delhi. Who is this girl Pramilla and where is she working ? And who is the other one Romilla ?

Romilla and Pramilla are two sisters known as Sophia and Esther Abraham. Romilla is out of employment at present and wants a job very badly. Can you offer one ? Pramilla is employed in the Imperial Film Co., and is given odd roles. Pramilla's pretensions in writing articles have amused me too. Can you pardon the girl for her attempt to court cheap publicity ? Pramilla is a good-natured girl. I wish I could say that of the other one. By the way, remember that the papers which accept such silly contributions are not worth much. They are also looking out for cheap material.

STOP PRESS

Sir Sultan Ahmed, acting Commerce Member to the Government of Bombay showed great interest in the Indian Film Industry by attending the shows of Prabhat's "Beyond the Horizon" and Sagar's "Jagirdar". We hope he goes back and puts in a good word for the industry to the powers that be.

Early in the first week of August Sir Pheroz Sethna President of the Motion Picture Society of India, accompanied by Lady Sethna, Lady Ratan Tata, Dr. Bharucha and some prominent personalities from Bombay visited the Prabhat Studios at Prabhatnagar and during a stay of over two and a half hours watched the shooting of "Duniya-Na-Mane," Shantaram's Super social picture.

Studio Close-Ups

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whisperings in the studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings.

BOMBAY

Sagar Movietone:

This company is making new history for itself in the production of popular pictures. 'Jagirdar', their social picture has proved a wonderful draw and for weeks on end the audiences in Bombay crowded at the Roxy Cinema At the time of writing these notes the picture is running in its 11th consecutive week and looking to the enthusiasm of the people, who keep on coming, we cannot say when the picture will leave the theatre. Director Mehboob must be congratulated for the unique success of this picture. In addition to the wonderful performances given by the artistes employed in the picture, people were attracted by the unique publicity given to the picture from week to week. In keeping with the new traditions set up by the Studio proprietors, another prize scheme of Rs. 750/- has been announced inviting replies to a very interesting questionnaire.

At the studios, Director Luhar's "Capt. Kirtikumar" has been censored and is waiting for release immediately 'Jagirdar' leaves the city alone. This picture is also expected to score a great success, as from beginning to end, it is one fast story and moving with a speed, unknown before in picture production.

Director Hiren Bose has also completed his "Eternal Music' and the picture has passed through the hands of the censors successfully.

As we write these notes, Director Badami's "Kokila" has also been censored which leaves three pictures ready on hand, to be released in the immediate future in this studio.

The future programme of this Company is both diverse and interesting. Director Mehboob is busy with a wonderfully clever subject called 'Watan," while Director Luhar is already halfway through "Dynamite." Director Badami is taking another great story for Sabita Devi, while Hiren Bose will soon take another fantastic picture for a new attempt.

The studio is buzzing with activity as the Tamil troupe numbering about forty, strong and fair, have come down to produce two classic subjects in the Tamil language. These Tamil pictures will be capably supervised by Mr. Nanubhai R. Desai B. A., whose long association with the south qualifies him eminently for this difficult job.

Imperial Film Company

India's first colour talkie "Kisan Kanya" starring that inimitable star Padmadevi is now in the editing room. Khan Bahadur Irani, the proprietor of the Studio has been able to secure wonderfully faithful results in colour and "Kisan Kanya" is expected to be an epoch making picture in the Indian Film Industry. Ably supported by the veteran actor Gulam Mohamed and the other popular artiste Zilloo, Padmadevi, the heroine of the story gives an unforgettable performance rendered musical by several melodious songs.

Directors Atorthy and Hafisji of the Ratan Bai Unit have one picture in hand each, featuring Ratan, the star of the Unit.

Director Aspi Irani has already gone through with several scenes of "Vasant Bengali," while Gunjal is still worrying about his "Mere Lal". That star of stars Sulochana is likely to go on a short leave, being probably fed up with the direction of Abdul Rehman Kabuli. If half of what D. Billimoria and Sulochana have thought of the story, comes out on the celluloid, the second colour picture of the Imperial will be a marvellous success.

Bombay Talkies

Their mythological classic "Savitri" starring that sweet star Devika Rani has been waiting for a long time in the tins. The producers have been expecting from week to week to release this picture since the month of June, but their expectations have been frustrated by Sagar's 'Jagirdar' which has been drawing crowds at the Roxy, and no one knows how long this picture will run. The time thus lost is being utilised by the producers in giving the finishing touches to "Savitri" and every one expects this picture to get

excellent reception whenever it comes on the screen.

Other reports from the studio are not available owing, probably, to the anxiety of those at the top, to keep things as secret as possible, which we must say, is not a very happy policy for a studio which desires to produce popular pictures.

Wadia Movietone:

Reports from the studio confirm the fact that "Toofani Tarooni," a novel stunt thriller is going to get unique success when it is released at the Lamington Talkies Bombay. In the meanwhile, Wadia Brothers are busy solving other stunt problems for the box-offices.

Ranjit Movietone:

"Zamin-Ka-Chand" let down the producers rather badly in this province, though, the picture was reported to have done excellent business in the North. Somehow, the picture did not appeal to the Bombay audiences who are now searching for real quality than the sob-stuff given by Ranjit. The screening of the picture was stretched out a bit in spite of the thin audience.

"Dil Farosh," another picture of the same type, is also ready for release. All the stories which proprietor Chandulal himself circulated with great enthusiam, about closing down the production department for some months have proved disappointing. As far as we can report, everything has been going on about the studio as of before and the fact that this studio has bought some new stories of Pandit Sudharsan, we do not think that there is any truth in the rumours set up by the proprietor.

We, however, fail to understand the motive which could have goaded old Chandulal to set about this yarn which had to be swallowed with a pinch of salt.

Minerva Movietone:

Director Sorab Mody is busy giving the final touches to the extremely attractive Mahomedan story "Khan Bahadur." If half the humour which is put into this picture gets people on the flank then the picture will be a roaring success. This picture is expected to be released at the Minerva Cinema sometime in the month of October.

Bhavnani Productions:

"Zambo the Ape Man", had an excellent reception at the Super Talkies, Bombay. The novelty of the subject combined with the clever treatment of the stunt story is giving the picture a lift which was least expected. Director Bhavnani is now concentrating his attention on a novel type of a picture, which, if you believe some of his stories will bring the heavens down.

Prakash Pictures:

"Dreamland" the 'quickie' of the type which appeals to the masses is ready to take its place at the Super Talkies immediately "Zambo the Ape Man" makes room. Another one, 'His Highness" has been almost completed and will be on the screen sometime in the month of September, while novelist Ramanlal's immortal story "Poornima" will immediately go into production and rush through to get ready before the Diwali holidays.

Anand Pictures.

Governor Gadre, Managing partner of this concern has at last completed his maiden picture "Pingala" starring Indira Wadker and Kashmira Desai. A special trial arranged for us, gave ample evidence of the extravagant means employed in making the picture attractive from all view points. We were particularly attracted by the beautiful music given by Indira Wadker whose melodious voice has been exploited to the full by the producers.

Saroj Movietone:

Director Chowdhary's story of the primitive times called the "Tale of Yesterday" has at last been completed and will be soon put up before the Censors for passing. While Director Nandlal is still explaining his long lost story, Zia, that frontier "Cactus", who has now become a director, is busy with his new social subject which he has not yet named.

Proprietor Nanubhai is in mourning due to the unfortunate death of his only son. All our sympathies go with this brave old man of our film industry.

Daryani Productions.

By the time this is in print "Bull Dog" will be ready for release at the Super Talkies. This picture is directed by Mr. Khosla who is known for his comic punches in a slap stick style. His producers have great expectations of success with regard to this picture. Immediately in the wake of this one, another called "The Gentleman Daku" will be ready under the direction of Mr. J. P. Advani, while the big little man, Director Ram Daryani is busy with a new story called "Sacrifice".

Nataraj Films:

During the last month all the Durga Masons have rushed through

exhaustive rehearsals and the way we find Mubarak running between Bombay and Poona, we believe, things have started moving at the Saraswati Studios. The first week of August will see the early scenes of their maiden picture being shot. The name of the picture is still kept a mystery and it had better remain so as the picture is not perhaps expected to be a big success, the way the producers are themselves silent over it

KOLHAPUR

Huns Pictures :

Sometime in the last week of the previous month, Vinayak's troupe visited Bombay to shoot some out door scenes of their new social picture "Premveer". There is enough pep and spice put into this picture to make it immensely attractive to the masses and classes alike. The story is written by Principal Atre, the well known humourous writer of Maharashtra, while the Hindi version, which runs a close race in excellence with the Marathi one, has been prepared by Pandit Indra.

At the studios, all attention is being focussed on Director Chandra Mohan's next super picture "Jwala" written by the Novelist Khandekar, whose previous film story "Chhaya" was such a big success. "Jwala" will star Chandra Mohan, that inimitable prince among artistes and he will be ably supported by Vinayak and Ratnaprabha.

Prince Shivaji Cinetone.

For the first time in the history of film making in Kolhapur, a picture directed by one of the local aristocrats has become a thundering success in Bombay and Poona. Major Dadasaheb Nimbalker who has directed "Frontiers of Freedom", an historical picture vividly depicting Shivaji's immortal struggle for freedom, has every reason to congratulate himself on his unique success in making the picture not only entertaining but inspiring and instructive.

For the last four weeks we can see crowds going in thousands to see this picture at the Majestic Cinema in Bombay and every one of them have come out admiring the excellent skill, beautiful treatment and the imposing spectacle to which the picture bears witness.

POONA

Prabhat Film Co.

On the 17th of July, "Tukaram" the devotional talkie produced by this company entered the 32nd consecutive week at the Central Talkies, Bombay, breaking the All-India record of 31 weeks and making a new one for a Prabhat picture. We cannot tell to-day for how many weeks more the picture will run, but taking the wide shot with the help of the weekly returns at the box offices, the picture ought to run about 40 weeks or even more.

As we go the press, we learn that "Beyond the Horizon", a story of the pre-historic times produced by Prabhat in a spectacular way will be released at the Minerva Talkies in Bombay.

The picture was well received at several centres in Northern India and ought to run very well in Bombay also.

At the studios, Director Shantaram is very busy with his "Unexpected", a social picture which ought to provide a great box-office ataraction, as the new girl Shakuntala Paranjpye and the old favourite Shanta Apte are doing duties in the main roles

Damle and Fatehlal who are guilty of producing "Tukaram" are once again busy with a mythological subject called "Gopal Krishna". If half of what these two fellows talk has to be believed, then it is high time that Prabhat should build an independent theatre for themselves to run this picture. As otherwise, the Central in Bombay will have to be satisfied with only one picture all the year round.

Jayshree Films.

Keshavrao Dhaiber, the enterprising proprietor of this Company has already shot two big scenes of "Nand Kumar" in the interiors.

With an exclusive cast including Durgabai Khote and Govindrao Tembe, the picture which is being taken in three versions, Hindi, Marathi and Tamil ought to prove a roaring success all over India.

Some of the rushes which we had the good fortune of seeing convince us of the one fact that "Nand Kumar" is going to be a really gorgeous spectacle.

Saraswati Cinetone:

Veteran Dada Torney is busy and in keeping with his usual style of business is not going to tell us with what he is busy. Still we have a secret suspicion that the old man is going to do something big and he has got about rehearsing for the big thing, as we find him moving on tip toes all over the studio.

CALCUTTA.

New Theatres:

"Anath Ashram", the great social story for which Bombay is waiting anxiously is now complete and is getting final finishing touches from Director Hem Chander. Fans all over will be delighted to receive this picture as Uma is starring in the same and will be making an appearance after a long absence from the screen. We do not know where Uma has been or what she has been doing but from the stills we have received we can certainly say that she is looking ever more charming than before, and remember Uma's charm is not the charm of an ordinary woman. It is a spell that keeps you spell bound. Along with Uma there are others in the picture like Najam, Jagadish and Nawab.

For the Bombay circuit Mr. Choonilal Desai, that enterprising proprietor of Supreme Film Distributors, who has recently opened an office for booking, has bought the provincial rights of "Anath Ashram" and it is expected that the picture will be a great box-office draw as the Desai Brothers know fully well the value of intelligent publicity that would be put in to float this picture in Bombay.

In the studios at Calcutta, that practical idealist, director Barua, is worrying about his "Mukti". Introducing new ultra modern sets into his pictures practically every day, this great director is working day and night to make the picture a great success of the season and the envy of the entire film industry. If he succeeds in doing so, it will not be a surprise to us as Barua, at any time, is greater than many great directors in our film world. One must always remember that even if Barua fails in giving us a successful picture, from the box-office view point, still his failure will be a glorious one in-as-much as he will always give us a provocative picture which will set people thinking.

There is another one going into dynamic action from morning till night under director Debaki Bose, whose name has become a legend in our film history. After a very careful and elaborate preparation this great director has now rushed into the actual shooting of "Vidyapathi" which is a vivid portrayal woven around the life of a great poet. As incidents are thrown into the 15th century we can well look forward to some delightful costumes worn by Kanan Devi, Pahari Sanyal, and K. C. Dey. But not content with such an ambitious programme, Mr. B. N. Sircar, gifted with an indomitable courage for big enterprises, is planning a big programme of several other pictures at his studio No. 2. One of the pictures is provisionally called "Anahuta"

East India Film Co.

This studio which is run by one of the multi-millionare Marwaris of Calcutta, is not very particular about sending out studio notes to the papers and from reports received we understand that Director Abdul Rasheed Kardar is fast nearing completion of his spectacular picture "Milap", starring Bimla Kumari, that beautiful Bengali artiste.

Probably one of the best equipped studios in India, it is a pity that the proprietors do not take greater interest in their production and in their business, and their apathy is most censurable. We advise Motilal Chamaria to use his millions in a more justifiable way so that film industry in Calcutta may look up boldly in future.

New Popular Pictures:

Director Satu Sen's social story "The Imposter", starring Santi Gupta, will soon go to the editing room and from the rushes seen by several interested people, the studio is entertaining very high hopes of its success.

There is an element of Shakespeare's "Comedy of Errors" in this picture and the writer Manoranjan Bhattacharjee is very particular about mixing the wrong man with the wrong woman and the whole plot is woven into a resplendent carpet of Bengal's Social life.

Kali Films.

"Muktisnan", will be soon ready at the hands of Director Sushil Muzumdar who is giving his final polishing touches. By the time this is in print it is quite likely that the picture will be on the screen.

Radha Film Co.

"Prabhas Milan" and "Chinna-har" are two pictures in production, which were held up for some time due to the unfortunate illness of Renuka Roy. But the person has now returned to the studio for work and their studios are again buzzing with activity in trying to complete these two intensely interesting pictures.

LUCKNOW:

The Ideal Films Limited.

It is an encouraging sign to note the correction which we have received regarding our studio notes last month. If all studios displayed the same enthusiasm as the Assistant Manager of this Company has done in correcting us, we are sure our film industry

will develop itself for the better. But this is a pious hope. The Ideal people have just completed the picture called "Adarsha Mahila" featuring Leela Desai, Nurjehan, Tara and others and though they do not write anything about their future programme, we are sure, it must be ambitious enough to attract the attention of the whole town of Lucknow.

U. P. Cinetone Lucknow:

Their maiden picture "Bismil-ki-Arzoo." will be soon coming out to grace the screen and we hear that all the shooting and building of the story were done at the studios of Ideal Films Ltd.

JUBBULPORE

Central India Theatres:

These producers were busy last month editing and giving final touches to their first picture "Jiwan-ke-Pahele". We had thought that in probing the mystery of life these people have not lost sight of the joy of living. There is another one in shooting at present called "Tyag Bhoomi", about which the producers are very enthusiastic and hope to complete the same during the month.

MADRAS

Asandas Classical Talkies.

Launching out affairs on a high scale, this company which had gone for outdoors to London has just returned with some unique scenes, if we are to believe them. These scenes will go into their first picture called "Modern Youth". Fortunately, or if time proves unfortunately, for the simple word 'modern' they had to spend some thousands in their foreign tour. Let us wait and see how they have spelled the word 'modern' actually on the celluloid.

Aurora Film Corporation.

Director Ahindra Chowdhury is putting in regular progress at the Barua Studios in Calcutta with the first Telugu talkie called "Vipra-narayana". South Indian people connected with this picture can be heard shouting about its success which is still round the corner.

Devi Films.

Director Baburao Chavan from Maharashtra can be seen running about at the studios of Modern Theatres at Salem. On enquiry, what the hurry was about, we understand that he is shooting some big scenes of "Purandardas", a talkie in Tamil and Canarese. Ishar Singh, the Punjabi recordist who was seasoned in Bombay for sometime is in charge of the sound while a German with a difficult job-breaking name is the camera man.

Through the reading of the cast it seems that the picture is heavily sprinkled with a lot of good looking women who are called 'Ammals' on the southern side. If one of the 'Ammals' happens to catch the fancy of the audience you can rest assured of the success of the picture in the South. We hope some of them come to Bombay some day.

Exhibitor's Film Corporation Ltd.

Mr. Y. N. Naidu, Ex-Gvalani Bros., Bombay, has now secured good capital and is having big hopes of producing a really good picture with which he wants to keep the people of Madras gaping. We cannot say much about this picture which is still in the womb, but we know that Mr. Naidu will be better off in the South than on this side. There are plenty of Chettiars with their diamond ear-rings who could easily finance a big picture just for the price of a brace of ear-rings.

Mysore Sound Studio Ltd.

"Rajsooya", the first Canarese Talkie is at last complete and is awaiting release, or will perhaps be released, by the time some of our readers get this issue. To make the picture amusing the producers have been put to no small trouble and expense of shooting some spectacular mob scenes and settings. If the rabble and the mob outside the settings, while shooting this picture scenes, is not recorded, then we hope that some of these mob scenes will be a success.

Murugan Talkies.

Director Raja Chandra Sekhar has at last got to the end of "Bhakta Tulsidas". The picture will be seen on the screen in Madras and Bangalore and if half the hopes entertained become facts then the box-offices must be full of jingling coin.

Olympic Pictures.

That Bombay made Director Raja Sandow with his brawn and muscle has set himself the task of directing Vaduvur Doraiswami Iyengar's new story which is being shot in the studios of National Movietone. If Raja Sandow does not lose his bearings, we can rely upon him to produce a decent picture, with the previous experience he has got by serving in our film industry for the last so many years.

Karthikeya Films.

"Sundaramoorthi Nayanar" has been half completed by now and Director Muthuswamy can be seen

below the palm trees of Adyar vigorously thinking of his future scenes to enable him to complete the picture by the middle of September.

COIMBATORE

Central Studios.

Monsieur Ramasheshan, that irrepressible old timer, visited Bombay and then disappeared. All letters written to him were not claimed or replied to, and we are seriously thinking of informing the Police of Coimbatore to search out this old friend of ours and send him to us by Railway Parcel. When he was last in Bombay he had talked of producing "Tukaram" in Telugu and placing Director Tandon in charge of the work. But since we have not heard anything about him we think he must be getting about the work.

National Movietone.

"Mohini Rukmanghadha" will be put up at different theatres during the month,

Sree Rama Films Ltd.

By the time our magazine is in your hands, probably you will have seen "Nala Damayanti", which was due to be released in Madras this month.

SALEM

Sanker Films:

Ellis. R. Duncan who is in charge of "Ambikapathi" has reached Calcutta with his party of beautiful girls and handsome men to shoot the picture at the East India Studio. He must be shooting the same if he is not doing anything else.

Kalidas Film:

"Kannappa Nayanar" has been once for all edited and the producers are desparately seeing the picture, their first handy work, since they entered productions. We cannot tell you how the picture looks like and even if you saw the same we can assure you that you will not understand a word of it. But some of those who have worked for it say it is great and we leave it at that.

Shanmugananda Talkies

"Balamani" was not such a great success as was expected by the producers, which of course, make the producers stop and think of the future.

Premier Cinetone.

Reports confirm that several indoor scenes of "Sri Kanda Leela" have been shot and the company is preparing to depart on out-doors in the near future.

Jyothi Films:

Mr. S. Govindachari can be seen moving about in Bombay haunting the Wadia Studios where he is shooting two Tamil talkies called "Arunagirinathar" and "Apputhadigal". The day they are completed we shall tell you so.

Ellore Films:

"Tirupati Venkateswara Mahatmyam" is going to be the maiden picture in Telugu of this new concern. They have been talking of it for long and we hope they have actually started shooting by now.

Quality Pictures:

After the glorious failure of "Dashavatar", the producers have become slightly nervous and now thinking discretion to be the better part of valour, they are taking breath to prepare for another story which we hope, won't fail as badly as the first one.

BANGALORE

Pragati Pictures Limited.

This is a new concern started with a capital of five lakhs of rupees with a very influential Board of Directors. Mr. Subramaniam Chettiar of Karaikudi is the Managing Director while Mr. Meyappa Chettiar is the ex-officio director. These two influential Chettiars have managed to secure the co-operation of Mr. Chimanlal Desai, proprietor of Sagar Movietone, Bombay, by making him also one of the Directors. In addition to that, they have also managed to secure that influential distributor in the South Mr. Jayantilal Thakore as one more director, whose personal supervision in the production of pictures will have a long say in the success of the company.

A new R. C. A. recording set has already been taken and a beginning has already been made at the Jayshree Studios in Poona for the first Tamil production, "Nanda-Kumar". During the time this picture is being produced, a studio will be built at Yeshwantpur, Bangalore, where the latest appliances will be at the disposal of the producers, to enable them to give really first class pictures,

OUR COLOUR QUEEN !

PADMA DEVI—She is the star of the 1st Colour Talkie of India produced by the Imperial Film Co., The picture is named "Kisan Kanya" and depicts an attractive tale of village life in India.

Padma Devi's great role is a milestone in the history of film making in India.

Mrs. SHOBHANA SAMARTH

She gives an excellent performance in "Kokila", Sagar Movietone's super social written by Ramanlal Vasantlal Desai and directed by Badami.

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Daily 5-15, 8, 10-30 Matinee at 2-30 on
Saturday, Sunday & Holidays

1	Kunhappu Cinema, Trichur	1	Standard	5
2	Majestic Cinema, Trichur	1	,,	5
3	The City Touring Cinema, Trichur	1	,,	7
4	Sharda Cinema, Trichur	1	,,	5
5	Varthen Touring Talkies, Trichur	1	,,	5
6	Giri Ram Talkies, Erode	1	,,	5
7	Angel Films, Ltd., Salem	2	,,	5
8	Cinema Popular, Madura	1	,,	5
9	Lakshmi Talkies, Bangalore	2	,,	7
10	Lakshmi Talkies, Tinnevelly	1	,,	7
11	Variety Hall Talkies, Coimbatore	1	,,	5
12	New Imperial Talkies, Oorgaum	1	,,	7
13	Shree Gajannan Talkies, Amalner	1	,,	7
14	Royal Talkies, Bantva	2	,,	5
15	Bajarang Talkies, Belapur	1	,,	5
16	Coronation Talkies, Rampur	1	,,	5
17	Dewas Senior, Dewas	1	,,	7
18	New Laxmi Talkies, Mehsana	1	,,	5
19	Mooken Talkies, Trichur	1	,,	5
20	Plaza Talkies, Colombo	1	,,	7
21	N. V. G. Balsamy, Dindigul	2	,,	5
22	Opera Talkies, Vellore	1	Super	7
23	Rajaram Talkies, Tanjore	1	Standard	5
24	Godwer Picture Palace, Palghat	3	,,	5
25	Shri Lakshmi Talkies, Karanja	1	,,	5
26	Imperial Cinema, Trichur	1	,,	5
27	Murugananda Talkies, Tiruvadi	1	,,	5
28	Sri Nataraja Talkies, Lalgudi	1	Super	7
29	Krishna Talkies, Akola	1	Standard	5
30	Shri Lakshmi Talkies, Ellichpur City	1	,,	5
31	Azeem Talkies, Nanded	1	,,	5
32	Vest Talkies, Pudukkotah	1	,,	5
33	Chand Talkies, Kotah	1	,,	5
34	Prakash Talkies, Ahmedabad	2	,,	5
35	Lalita Talkies, Mayavaram	1	,,	5
36	Jayaram Talkies, Cannanore	1	,,	5
37	Kohinoor Talkies, Paramakkudi	1	,,	5
38	Shree Chitra Talkies, Mangalore	1	,,	7
39	Mahabir Talkies, Akola	1	,,	5
40	Paramount Talkies, Ujjain	1	,,	7
41	Narsing Talkies, Gondia	1	,,	5
42	Sri Narayan Talkies, Inchalkaranji	1	,,	5
43	Sri Meenakshi Talkies, Virudhunagar	1	Standard	5
44	Krishna Talkies, Sunam (Patiala State)	1	,,	7
45	Shree Mahabir Talkies, Seoni	1	,,	5
46	Dhruva Talkies, Pachora	1	Sonolux	B

THE ROLL

Keep on counting every month the effficient shown

"BAU

A MACHINE THAT MAKES

Come, Scrap the old machine and join the Disti

47	New Gloria Talkies, Shahada	1	Standard	7
48	Sri Bharathi Cinetone, Villupuram	1	,,	5
49	Venus Cinema, Saharanpur	1	,,	5
50	Shalini Cinetone, Kolhapur	1	Standard	5
51	Imperial Talkies, Gojra (Punjab)	1	Aero	7
52	Alfred Talkies, Bombay	2	Standard	5
53	Sagar Film Co., Bombay	1	,,	5
54	Gaiety Cinema, Trichur	1	,,	5
55	Shri Maharajkumar Sahib, Kotah,	1	Aero	7
56	Silver Talkies, Bhavnager	2	,,	5
57	Royal Talkies, Malegaon	1	,,	5
58	Jos Theatre, Trichur	1	,,	5
59	Oriental Talkies, Madras	1	,,	5
60	Shree Venkateswara Cinema, Ramchandrapuram	1	,,	7
61	Shree Krishna Talkies, Poona	2	Standard	5
62	Patni Picture House, Chhindwara	1	Aero	7
63	Central Talkies, Gwaliar	2	Standard	5
64	Central Talkies, Nandurbar	1	Aero	7
65	Universal Touring Talkies, Bassi Pathanam	1	Standard	5
66	Harihar Talkies, Hissar	1	,,	5
67	Shree Sharda Cinema, Ratlam	1	,,	5
68	Nand Kumar Touring Talkies, Rewari	1	,,	5
69	Prem Talkies, Barnala	1	,,	5
70	Udaya Talkies, Bassein	1	,,	5
71	Deccan Talkies, Poona	2	,,	5
72	Ernemann Touring Talkies, Jaggayyapet	1	,,	5
73	York Talkies, Ahmednagar	1	,,	5
74	Royal Talkie Distributors, Madura	1	,,	5
75	Gulshan Talkies, Veraval	1	Aero	7
76	Raja Talkies, Rajapalayam	1	Standard	5

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77	Hind Mata Talkies, Yeola	1	Aero Super	7
78	Golden Touring Talkies N. Parur	1	Standard	5
79	Houns Talkies, Belgaum	1	,,	5
80	Empire Talkies, Rander	1	,,	5
81	Regal Talkies, Vaniyambadi	1	,,	5
82	Arun Talkies c/o Leela Touring Talkies, Nandyal	1	,,	5
83	Shree Krishna Talkies, Coconada	1	,,	5
84	Bombay Touring Talkies, Tasgaon	1	,,	5
85	Srinivas Cinema, Gudivada	1	,,	5
86	Rainbow Talkies, Poona	1	Aero	7
87	Saraswathi Touring Talkies, Challapalli	1	Standard	5
88	Palace Talkies, Bangalore	2	,,	5
89	Paramount Talkies, Ahmedabad	2	Aero	7
90	Prabhat Talkies, Nipani	1	Standard	5
91	Udaya Talkies, Bassein	1	Standard	5
92	Gothamchand Touring Talkies, Tiruvottiyur (Madras)	1	,,	5
93	Saravana Talkies, Ambur (N. A. Dist)	1	,,	5
94	Muthukumar Touring Talkies, Pennadam, (S. A. Dist.)	1	,,	5
95	Hollywood Talkies, Tenkasi (Tinnevelly)	1	,,	5
96	Elizabeth Touring Talkies, Kottur, (Pollachi)	1	,,	5
97	Raja Touring Talkies, Cumbum (Madura)	1	,,	5
98	Krishna Talkies, Guntur	1	Aero	7
99	Kamakshi Talkies, Vridhachalam (S. A. Dist)	1	Standard	5
100	Kannan Talkies, Trichinopoly	1	Standard	5
101	Saraswathi Talkies, Devakottah (Ramnad Dist)	1	,,	5
102	Pearl Theatre, Ayyampalli, (N. Parur)	1	,,	5
103	Royal Touring Talkies, Tinnevelly	1	,,	5
104	Kumaran Talkies, Alandur (Chingleput Dt.)	1	,,	5
105	Sridharan Talkies, Kallakurchi (S. A. Dist)	1	,,	5
106	Saraswathi Cinetone, Poona	1	,,	5
107	New Shivaji Talkies, Hareqaon (Dist Ahmednagar)	1	,,	5
108	New Globe Talkies, Anjangaon	1	,,	5
109	Dig Vijay Talkies, Jamnagar	1	,,	5
110	Arun Talkies, Gadag	1	,,	5
111	Kohinoor Talkies, Nandurbar	1	Aero	7
112	Narsing Talkies, Balaghat	1	Standard	5
113	Sundaram Talkies, Shiyali, (Tanjore Dt)	1	,,	5
114	Lakshmi Talkies, Arni, (North Arcot Dt.)	1	,,	5
115	Radhakrishna Talkies, Pallavaram, (Chingleput Dt.)	1	,,	5
116	Karunambika Talkies, Avanashi, (Coimbatore Dt.)	1	,,	5
117	Ramalingam Talkies, Arcot, (N. A. Dt.)	1	,,	5
118	Meenakshi Talkies, Tirupattur, (N. A. Dt.)	1	,,	5
119	Popular Talkies, Tiruchendur, (Tinnevelly Dt.)	1	,,	5
120	New Mangrol Talkies, Mangrol (Kathiawar)	1	,,	5
121	Prabhat Talkies, Sholapur	2	,,	5
122	Royal Talkies, Manmad	1	,,	5
123	Gulshan Talkies, Veraval	2	,,	5
124	Central Talkies, Jetpur	1	Standard	5
125	Regal Talkies, Dharwar	1	Aero	7
126	Saraswathi Stores, Madras	8	,,	5
127	Desai & Company, Lahore	1	Standard	5
128	Peace Cinema, Dindigul	1	Standard	5
129	Coronation Theatre, Utharamelur (Chinglegut)	1	,,	5
130	West End Talkies, Salem	1	,,	5
131	Gopalkrishna Talkies, Rasipuram (Salem Dt.)	1	,,	5
132	Sri Nambu Talkies, Rameswaram (Ramnad Dt.)	1	,,	5
133	Purna Talkies, Madurantakam (Chingleput Dt.)	1	,,	5
134	Rahmania Talkies, Mysore	1	,,	5
135	Jaya Touring Talkies, Arcot (N. A. Dt.)	1	,,	5
136	Ranga Vilas Theatre, Trichinopoly	1	,,	5
137	Bharat Touring Talkies, Pandharpur	1	,,	5

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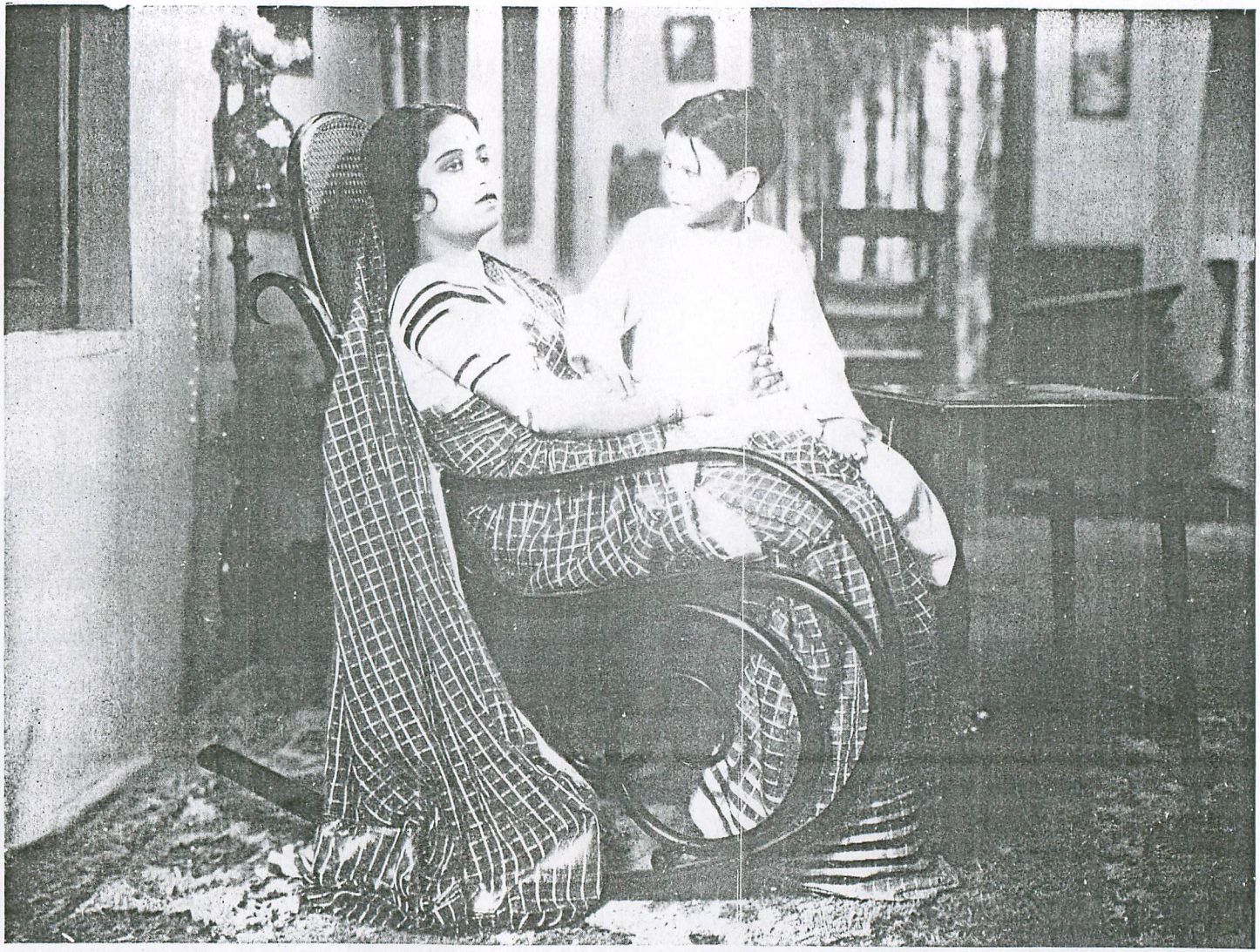
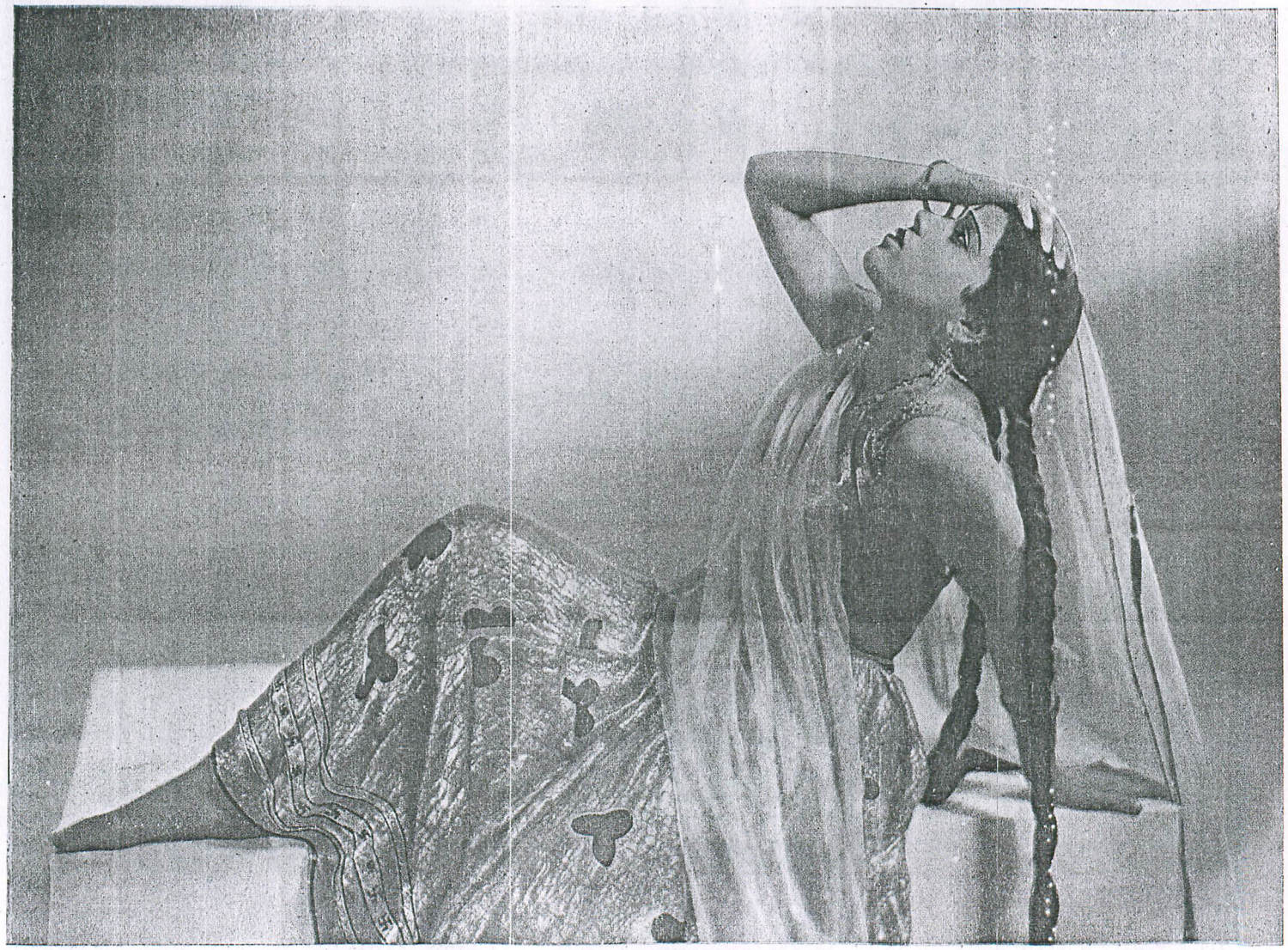
He robs the hearts! *If you have one — guard it!*



UMASHASHI

This is not the first time she plays with a kid. This great emotional star Umashashi takes "Anathashram" on her shoulders to success.



SHANTA APTE—Ever sweet, this charming young woman who has attained the heights of popularity once again scores a triumph in "*Beyond the Horizon*" the Prabhat Picture which is breaking old records and making new ones at the Minerva Talkies, Bombay

The caption under which we publish this section is pregnant with meaning and self-explanatory. Of course, we are sometimes serious, but not usually so.

HOWLERS *of the* MONTH

Attempts at naming the "Mystery Woman" of the last month proved very interesting. Some of the girls mentioned were as follows: Sabita Devi, Amrit Shergil, Kamlesh Kumari, Pushpa, Padmadevi, Jayshree, Sardar Akhtar, Zarina Khatoon, Leela Chitnis, Kokila, Nalini Turkhud, Zilloo, Durga Khote etc.

One man thought her to be the late Maharani of Indore, while another discovered in her the likeness of the new Duchess of Windsor.

But the most original guess came from two love sick Punjabis. who thought the "Mystery Woman" to be Sagar's male actor Surendra in disguise.

The woman is Shakuntala Paranjpay, starring in Prabhat's "Duniya-Na-Mane".

So you see what bad shots, some people are. They can hardly spot a girl.

❁ ❁ ❁

Imperial's are now proud of "Rani," the gorilla, where they were once proud of Sulochana. How times Change! The big monkey is likely to do the trick bet.er than the fair maiden. If the monkey succeeds, the studio will soon become a menagerie.

❁ ❁ ❁

Because "Tukaram" succeeded beyond the wildest dreams of its producers, Narayan Devare is now producing another devotional picture called "Sant Janabai." He probably thinks that the saints of Maharashtra are responsible for the success of "Tukaram." But he has forgotten the vital fact that "Tukaram" was produced by Prabhat.

By the way, is Jamsetji going to act 'Namdeo ?'

❁ ❁ ❁

Director Dhirubhai of Vishnu Cinetone is producing the "American Wife" as his next. Hope, she does-not come from Bulsar !

❁ ❁ ❁

There are too many things of yesterday in Saroj's "Tale of Yesterday," beginning with the Director of yesterday and embracing the stars of yesterday, the list ends with the producer of yesterday. So old Nanubhai Desai, has changed the name to "Sansar-me-Swarga." Modern life is a veritable hell, and we hope the veteran producer finds heaven in hell or will he get the hell's paradise ?

❁ ❁ ❁

The "Last of Mrs. Cheney" an American production was a picture after the heart of Mr. Chandulal Shah of Ranjit. Are we going to get the "Last of Gohar" after the American fashion. If, Chaturbhuj, that henchman of Ranjit is already at the scenario he must find out where the first of "Mrs. Cheney" began. He might have to go to Baroda, for outdoors, for that.

❁ ❁

Chaturbhuj Doshi, Chandulal Shah's right hand man is reported to have gone on an All-India tour in search of girls for the studio. Mr. Shah seems to have shown poor enterprise in sending a man who likes mongolian faces. Let us see what Chaturbhuj brings with him when he comes back, if he comes back at all.

❁ ❁ ❁

Hafisji, the new Imperial Director, has just returned from Balarshah coal mines, where he had been to "Shoot" Ratan 300 feet below ground level for "786", his maiden picture. Lucky! Atorthy was not there, otherewise we would have had on our hand another coal mine disaster.

❁ ❁ ❁

By the way, we receive alarming reports about the Ratan Bai unit. It seems that picture director Atorthy and music director Bali are going to be divorced from the unit and as a forewarning of this split, Atorthy and Bali already seem to have got their walking tickets from the Imperial.

Didn't we tell you, what was going to happen when Hafisji gets the megaphone. Well, one can't have two swords in one scabbard ! This is an old saying, but very much true to-day or any day.

❁ ❁ ❁

That leaves two men more on the streets. Atorthy is a good director, but he can't go back to Calcutta, when he came away kicking his own

men and holding an end of Ratan's sari. He has no face left to show up. But Bengalis are kind and forgetful people. They might even forgive Atorthy and take him back, but I doubt whether he will get even one fourth of his recent salary. Anyway Atorthy must go back, with his head bent.

* * *

But what is going to happen to Bali, the music director? His knowledge of music is not so impressive as to send any producer into an ecstacy of acquisition. With the glorious Ratan going hoarse, just at the time Bali became her music director, what little Bali knew was dissipated. What else could the poor fellow do? His musical attainments had to be filtered through Ratan's solid throat. And with Bali going or gone, Ratan will suddenly find her voice, the voice that thrilled thousands in "Yahoodi-Ki-Larki."

Well, it serves these men right. Why should men cling so affectionately to the flimsy material which women wear and shed every day?

* * *

Pramilla, Imperial's tall-talk lady, is expecting to play the lead in Hafisji's next picture. And what is going to happen to Ratan? Hafisji is spotted in studio corners explaining to Pramilla the great role she will play. Hafisji has always been a ladies' man. Buck up, old chap, one should always have a spare wheel to one's car.

* * *

It is funny how some of the giggolos who parade as 'heroes' in our studios go quarrelling over their publicity. Have they ever looked at themselves in the mirror? If they do, they will soon discover, what precious little material is left in their faces, after the ravages of time and dissipation of years. Some of them would look better as panwallas at Chowpatty. But the producer has to put up with these outbursts of vanity as he risks thousands on these dolls of clay. We have really brave producers.

If these giggolos would spend more time in cultivating acting than in scanning the papers for their names, they would repay the producer better than they do now.

SPOTTING
The Mystery Woman!
The prize of Rs. 50/-
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Mr. D. M. BIDAYE,
Chitnis Building,
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It is tragic to observe how human beings lose sight of that essentially human quality—gratitude.

* * *

The following artistes are the possible new recruits to the Ranjit Studio:

(1) Sunita Devi, dancer, Ex-Bombay Talkies, now probably on Rs 750 a month. If our reports are correct, she was once drawing Rs. 50/ a month.

(2) Romilla, once Sophie, sister of Pramilla. Chandulal Shah should have seen "Darling Daughters". He would have seen a lot of Romilla as she is in a swimming costume.

(3) Mehrunissa, the gentle monkey.

I think the last one will pay better than the first two. The name of the new picture is "Banki-Chidian". Is Mehrunissa the 'Chidian'?

* * *

Nataraj's new film with Durga and her masons will be called "Half-way". Will it stop at half-way to success? Let us wait and see. Half-way between Dada and Moby, Dimps has a problem to solve.

* * *

A recent Ranjit Studio Bulletin reads as follows:

Mr. Chandulal Shah is nowadays quite calm. You can see him seated on his velvet cushion sofa in deep meditation heedless of the passers-by, yet returning the salutation of each and everyone.

Mr. Shah refuses to give out his future plans. The only answer he gives is, "Let August pass and September enter." Ideas flow in and out of his mind like the restless sea, and the best thing for us now is to wait and see.

What a pitiable state of mind Mr. Shah is in! Poor man! He has our complete sympathy. God forbid, he dosn't go mad, the way 'the ideas flow in and out'.

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A Picture of a class and mass appeal.

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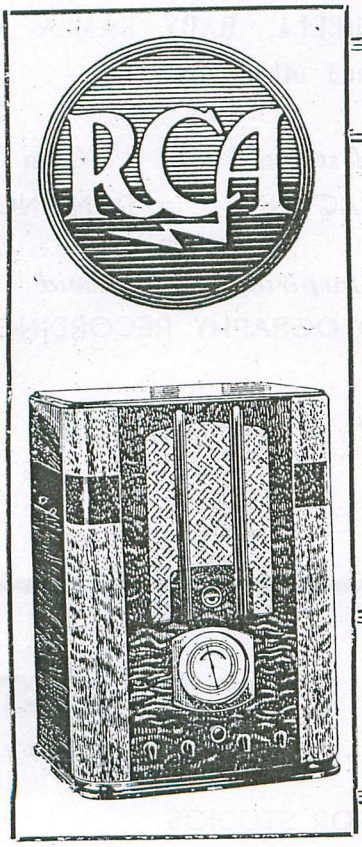

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The reviews published under this section are essentially meant for the Cine-goers in general. Technical aspects which are of importance to the exhibitors in booking have not been treated here at length. The view point observed in writing these reviews is that of the average cine-goer.

ROUND THE TOWN

Frontiers of Freedom.

Produced By: **Prince Shivaji Productions (Kolhapur)**
Story Dialogues and Songs by: **Bhal G. Pendharkar**
Music: **Chandekar**
Recording: **Chintamanrao Modak**
Photography: **S. P. Shinde**
Directed by: **Major Dadasaheb Nimbalkar.**

In refreshing contrast to the numerous social pictures with weak-kneed milksops as artistes nowdays appearing on the screen 'Frontiers of Freedom' is a vigorous portrayal of a vivid incident created by a soaring flight of imagination.

The writer Mr. Bhal G. Pendharkar has given us a story which is at once patriotic and pathetic. The episode as depicted on the screen is complete with the several pathetic and sentimental incidents which elevate, instruct and entertain with an ease which commands admiration.

The plot of the picture is thrown into the glorious period of national struggle when the great warrior Shivaji was building a Hindu Empire on the dead bodies of his brave warriors whose blood has hallowed Hinduism and preserved for prosperity an Immortal memory which still thrills and excites all full-blooded youths of the country.

Cleverly weaving a thin romance into a dazzling carpet of historical incidents the writer has glorified the role of Raya the hero and Manjula the heroine of the picture.

The dialogues are clever and witty and generally help to maintain the spirit and force of the incident. The songs are well composed and well set. Dilip and Jayshree give startling performance typical of the times gone by.

Jayshree's singing rings out the extreme sympathy from the audience owing to her melodious voice. Phatak as 'Subhan' lends a perfect relief to the whole drama. His perfect performance commands admiration.

Meena's melodramatic rendering of her role becomes popular with the people. Her character portrayal is conceived as more or less a symbolism of the spirit of the times and the writer deserves our praises for creating a role, which, while it is entertaining, is eminently instructive. Photography is excellent in parts. The night scenes particularly are both attractive and clever.

Recording admits room for improvement.

The direction of the picture is very enterprising and imaginative. It was indeed a pleasant surprise to observe so clever and efficient direction, knowing as we do the actual circumstances under which this picture was produced.

Dadasaheb Nimbalkar, the director of the picture has in our opinion beaten several men of the old brigade by lengths.

We hope that Major Nimbalkar does not leave half way what he has so beautifully begun. We expect more pictures and better pictures from him in future.

The picture is bound to prove a roaring success whereever it goes.

Sarojini :

Produced by : **Vineet Pictures.**
Screen play by : **M. R. Kapur.**
Director : **Unknown.**
Photography : **Marconi.**
Audiography : **Jalani & Naidu.**

This is an impossible picture and we cannot understand what could have induced the producers to go to the trouble and expense of producing a picture like this.

The story which is woven around the life of a widow in a Hindu family looks familiar with the plot of "Dalit Kusum", a picture produced by Adarsh Chitra. The rest of the stuff is made up of stolen bits from several pictures. At no stage of the picture does the story interest the audience.

The scenario is written in a very irresponsible way.

The picture lacks direction completely, and the photography is indifferent while the sound is indistinct at several places.

The only good thing about the picture is the music which at times sounds nice. But the people who sing the songs do so hopelessly out of tune.

The dialogues are poor and the settings are apologetic.

Rajkumari gives a pretty good performance, but Moti and Nurjahan are awful. Mubarak Merchant is just amusing. He seems to have forgotten all his old ideas of acting. The rest need not be mentioned.

At best the picture is intolerable, and we don't think it will pay any one to see it or run it.

'Gangavataran"

Produced by : Kolhapur Cinetone
Story & Direction by : Dadasaheb Phalke.
Photography : Vasudev Karnatki.
Recording : Bal Chavan.
Settings : Shankerrao Shinde.

Released at : Royal Opera House.

This gorgeous picture produced by the Kolhapur Cinetone is drawing huge crowds at the Royal Opera House. Nearly two years and six months were required to complete this picture and a lot of money and energy had to be spent to make it attractive.

The story is an incident from the Hindu Mythology about the descent of the Holy Ganges to earth.

The entire plan of production adopted in this picture seems to have been leaning towards spectacular effects which are intensified by some clever trick work. The direction of the picture is not very enterprising from the view point of acting. The story is built and shot in a very straight way using the old technique throughout the picture. The director seems to have paid greater attention to his photographic effects than to the emotional acting which could have been very well introduced in certain scenes.

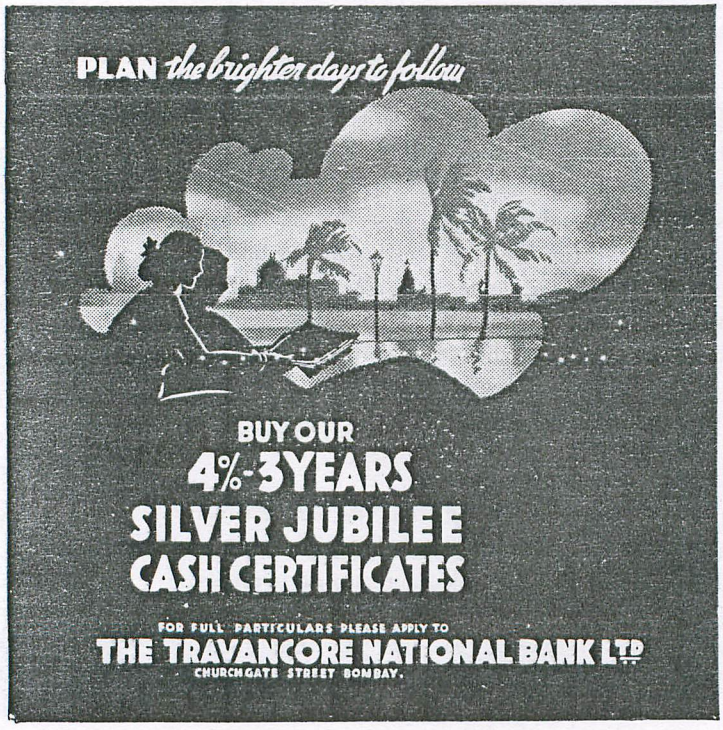
The photography is happy at certain places.

Some of the trick work done is intelligent and clever. Recording is mediocre.

The performances of the different characters do not need any special mention as the whole picture has been shot in a stagy strain.

Music is good at certain places.

The picture is likely to appeal very much to all people who are devotionally inclined. As the picture is now being shown in a month with religious importance, it is drawing large crowds at the Royal Opera House.



BEVY of BELLES (Duniya-Na-Mane)

Exclusive for 'filmindia'

Oh, what a crowd! And what an overwhelming argument against bachelors! Imagine, meeting them together and all alone!

SWEET - HEARTS ?

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A Heart Touching Tale of a Noble Woman

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Featuring

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Photographed by :—**N. D. SARPOTDAR**

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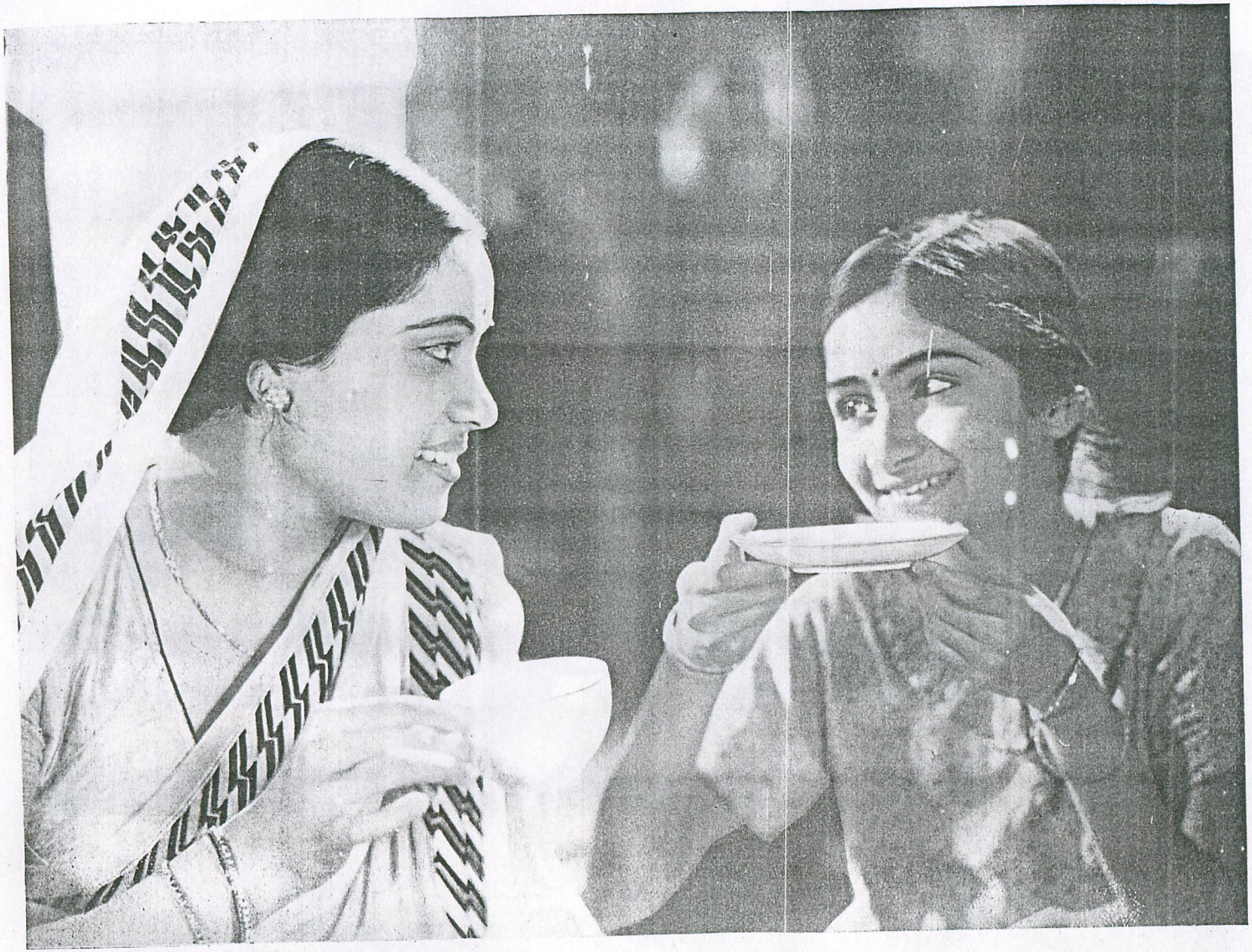

SHANTA APTE & VASANTI (Duniya-Na-Mane)

Exclusive for 'filmindia'

Come ! Share the cup of life. Smile, when it is full of happiness. Who knows? The tea may get bitter with age

Miss PRABHA

This charming darling of the screen will soon be seen in Sagar Pictures. She is featuring in the next Hiren Bose Production.

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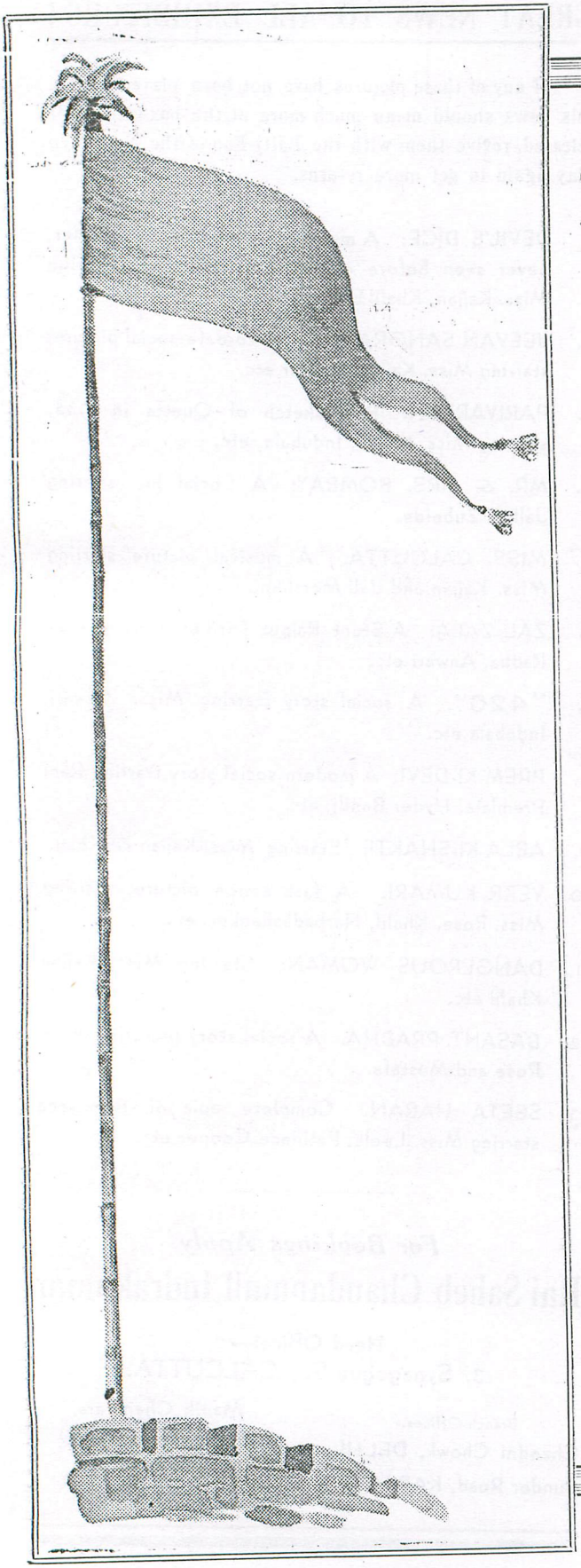

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Major DADASAHEB NIMBALKER

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See How—

The shackles of slavery snapped with a thundering roar to suffer a nation to find its soul in Freedom.

Raya's glorified role will wring your heart of all its sentiments and make you just another Soldier of Freedom.

Parvati's unforgettable chivalry will set a new standard of service to our Desh Sevikas.

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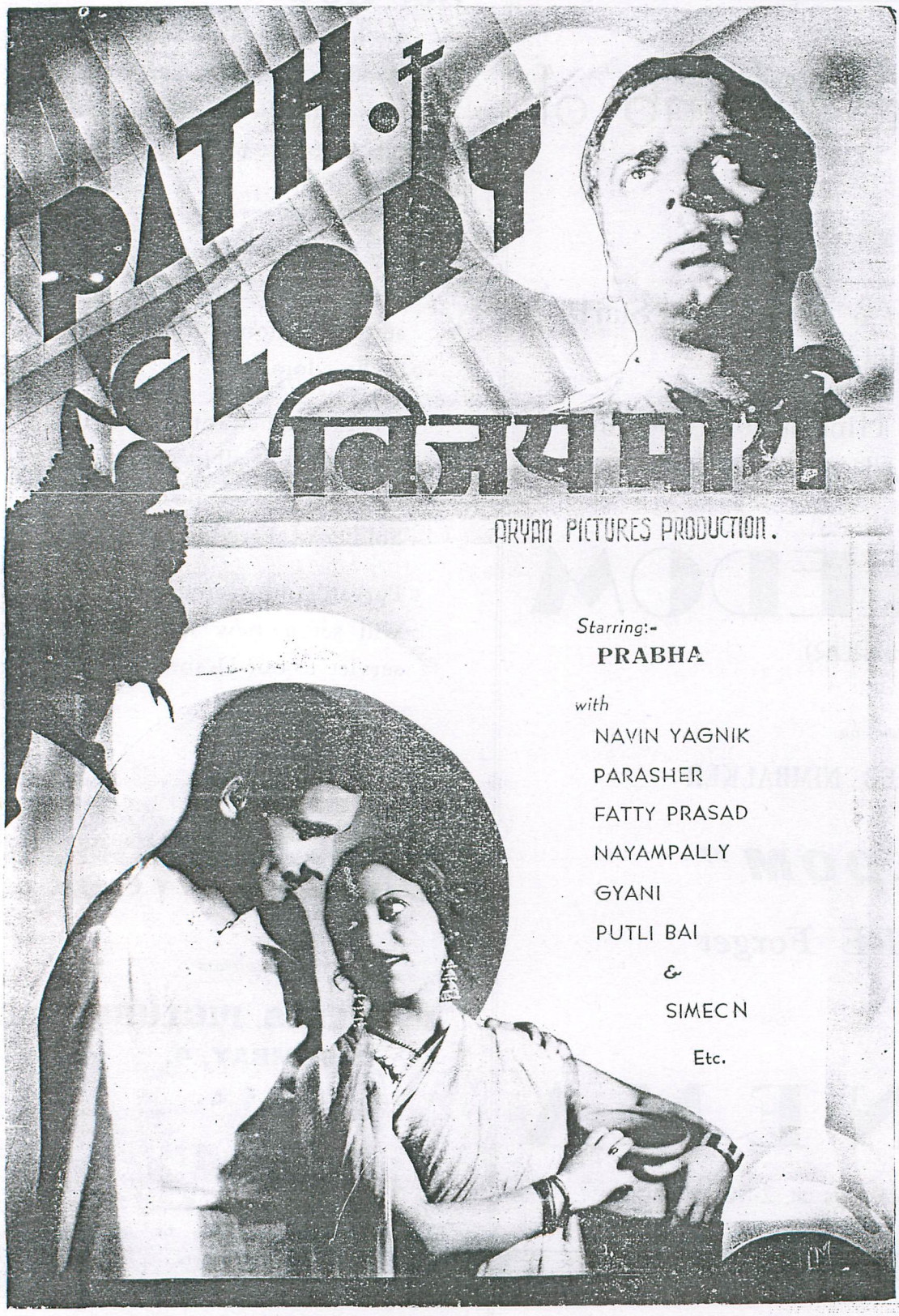

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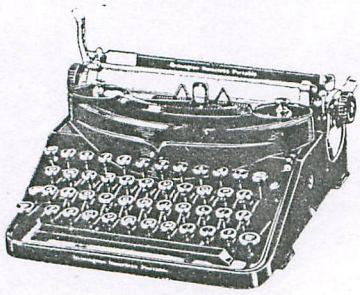

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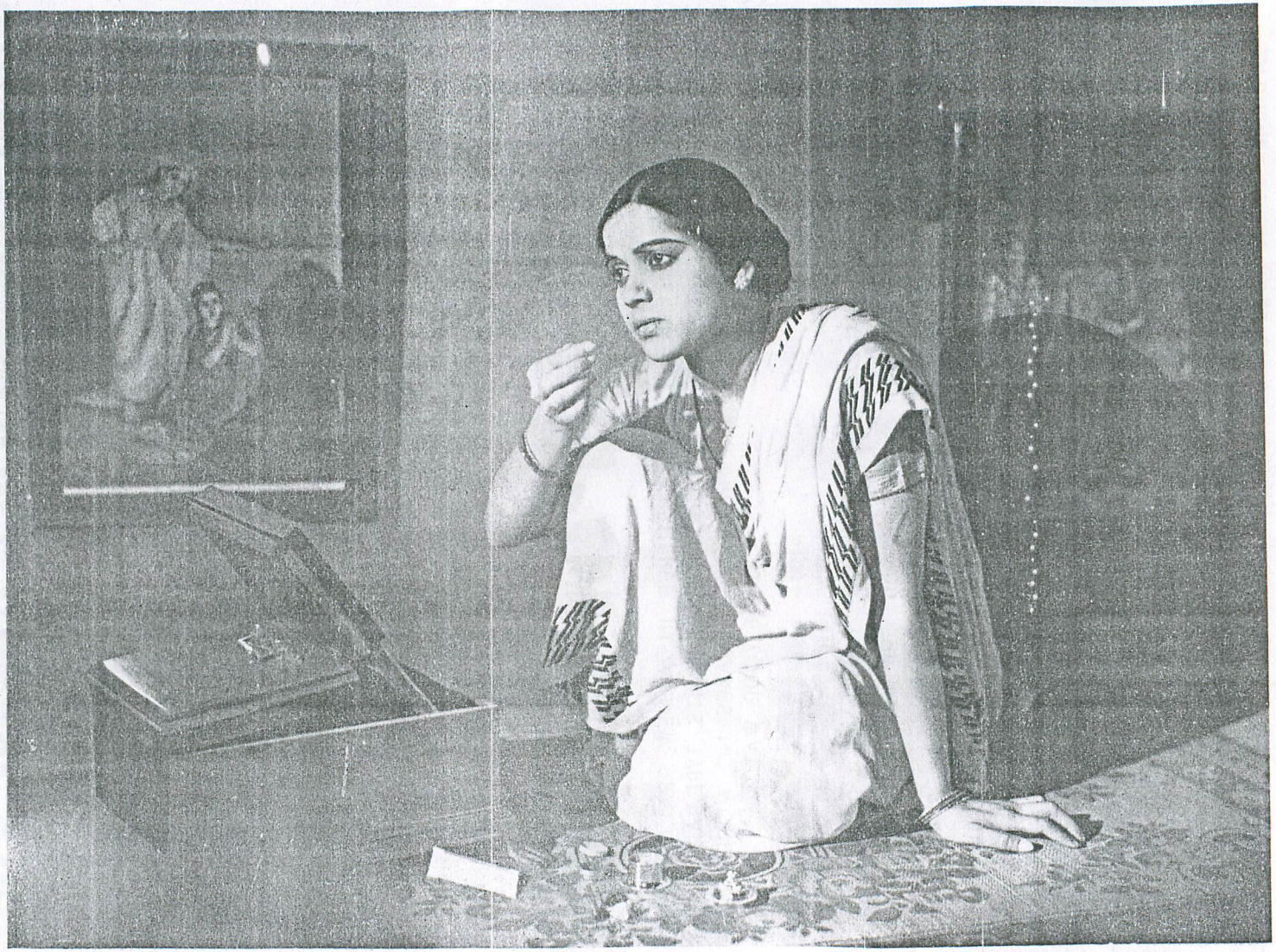

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A pessimist is a man who, when he sees a bottle of whisky that is half full, complains that it is half empty.

* * *

Don't worry about what people are thinking about you, for they are not thinking about you, but wondering what you are thinking about them.

* * *

The conversation had changed from one thing to another, finishing up with high buildings.

The American thought he had them all beaten when he said there was a building in New York so high that it took a person at least twenty four hours to get to the top.

"Sure," said pat, there's a little building I was working on sometime ago in Dublin. On Saturday morning about 11 o'clock I dropped my hammer from the top, and begorra, when I went to work on Monday morning the thing hit me on the head.

* * *

A small dog whose bark was too loud for the New York apartment of his mistress has undergone a throat operation removing 85 per cent of the bark.

* * *

The proprietor of a hotel looked suspiciously at the young couple. "If she isn't your wife, you will have to pay a hundred dollars' fine !", he warned.

The husband replied: "If she weren't my wife, I'd gladly pay five hundred dollars."

Man was given a tongue to dissemble thought.

* * *

Two businessmen were sitting together in a cinema watching a crook film when one turned to the other and said: "Bill, I forgot to close the safe when we left the office."

The other replied: "Well, that's all right, isn't it ? We're both here."

* * *

"Never suspect people. It is better to be deceived or mistaken, which is only human after all, than to be suspicious, which is common.

* * *

A Frenchman and an Englishman met in the bar of the hotel. After a few remarks. the Englishman asked the visitor what he would like to drink.

"Oh !" replied the other, "I'll have za contradiction".

'The contradiction ? What sort of drink is that ?"

"Well", said the Frenchman, "you put in whisky to make it strong water to make it weak, a lemon to make it sour, sugar to make it sweet. Then you say, 'Here's to you', and you drink it yourself !"

* * *

"Have you made it up with your wife yet," old chap ?"

Oh, yea ! when she saw she was in the wrong she decided to accept my apology."

"Hurry up with that game of billiards, boys," said the village fireman. "There's a fire in the next village".

"How do you know ?"

I had a post card this morning.'

"Jo, what's a bigamist anyway ?"

"A man who has one wife too many".

"So ! Then every man here is a bigamist ?"

* * *

Dumb Dora was attending the races.

"Where are they all running, Jo ?"

Why, it is a race, Dora. The one that comes in first gets a prize of S 5,000 !"

"And the others ?"

"Nothing."

"Then what are they running for, Jo ?"

* * *

A Negro who had joined the army was one day given instructions by his captain. The captain said: "Your work will be to shine my boots, polish the buttons on my uniform, clean my belt, shave me, then set to my horse, which you must groom, and clean the bridle and saddle. Then you are to serve breakfast; after breakfast you clean up everything in the tent, then go to the parade ground and drill for two hours."

"Excuse me," said the Negro, "but is there anyone else in the Army ?"

* * *

"Does your husband talk in his sleep ?"

"No, doctor, he only smiles, the wretch."

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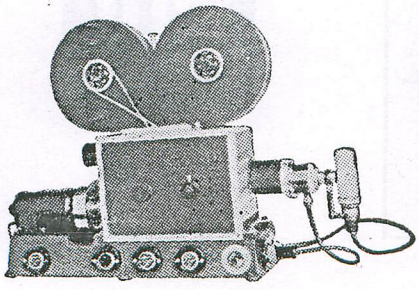

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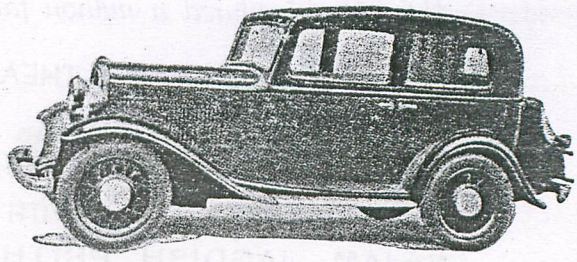

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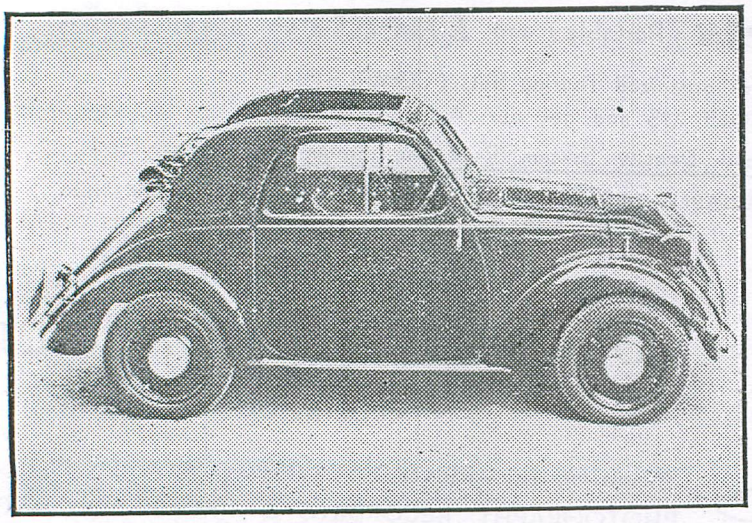

FIAT

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Modern Full Range Sound Production

By J. J. Patel, **BAUER** *Representative for India.*

It has been admitted by all that sound recording technic has made vast progress during the last year or two. Formerly the frequencies below 100 and above 5,000 were missing in the recording, but most of the latest high fidelity and wide range recording equipments as used in America and Europe are quite capable of recording faithfully all the frequencies from 40 to 9,000 cycles.

To keep up with the improvements in the recording, the reproduction apparatus had also to be designed anew so as to be able to reproduce all the frequencies from 40 to 10,000 cycles. That means that from the soundhead to the speaker or speakers behind the screen, every unit must be capable of reproducing the full range of frequencies required in modern sound technic.

sound head itself great care must be taken to see that the film runs over the sound drum or gate without the slightest flutter or unevenness and all the rollers, grears, pressure rollers, etc., must be designedwith this one object in view. One of the latest sound head is shown to illustrate this.

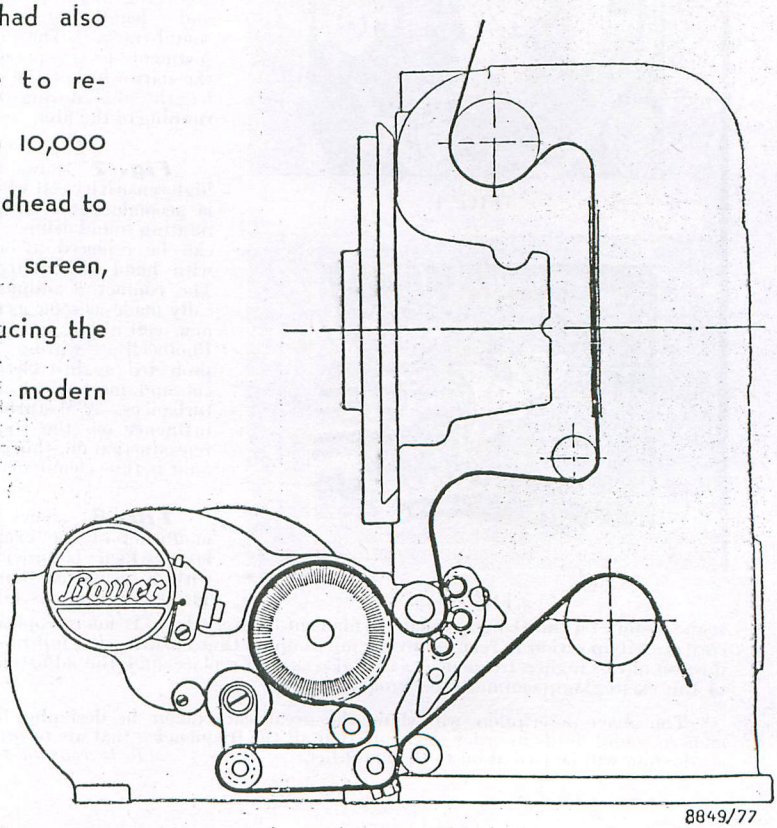

Fig. 1. shows the threading of the film and the various loops.

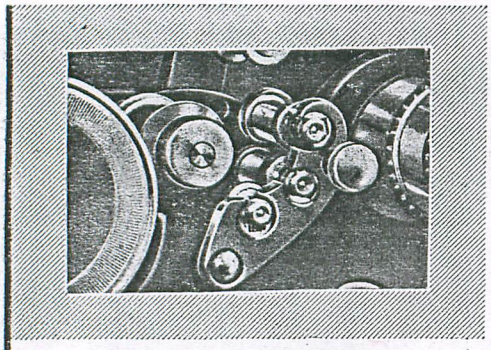

FIG. 2

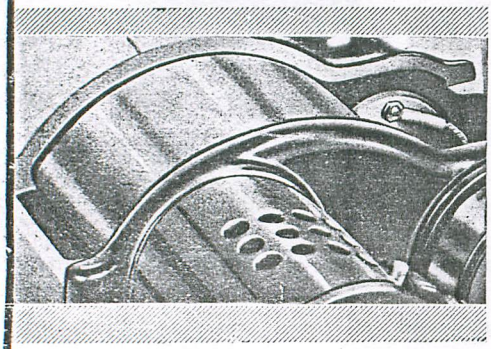

FIG. 3

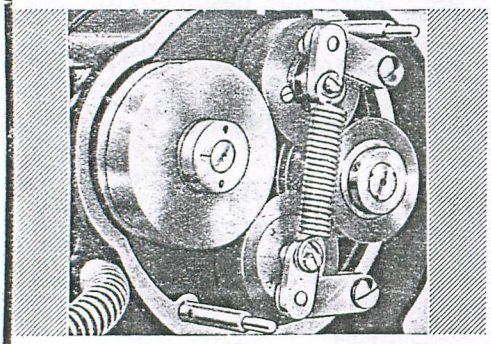

FIG. 4

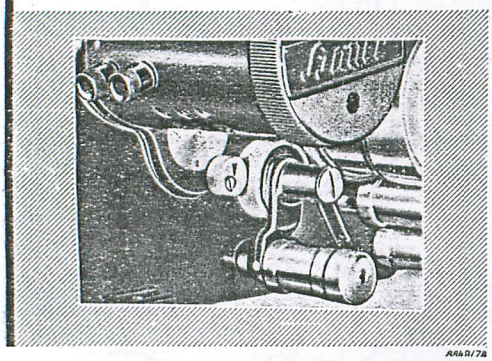

FIG. 5

Fig. 2 shows the spring operated pressure rollers, which damp out the flutter from the film after it passes out from the intermittent sprocket, and also helps to keep the film on the rotating sound drum.

Fig. 3 shows the huge fly wheel weighing several pounds, which keeps the sound drum rotating at a constant speed irrespective of the slight flutter or jerk from the drive sprockets or from bad joints or perforations.

Fig. 4 shows the friction drive between the sound drum and the heavy fly wheel. It is noiseless because it consists of steel rollers running against duel rollers made of moulded materials. The duel rollers balance the drive from both sides. The steel rollers have groves cut in them to wipe and keep the moulded rollers clean. The drive needs no lubrication or any attention. It will be seen that the size of the two rollers of the sound drum and the fly wheel are of different size which means that the fly wheel runs at a different speed to that of the sound drum. This bring a strong equilisation in the running of the sound drum.

Fig. 5 shows the film tensioning lever, which can be adjusted. It equalises all sudden differences in film loops on account of joints. It gives the film a constant uniform pull and increases the adherence between the sound drum and the film. The tension of the lever can be adjusted by the spring housing with the fingers; so no tools are required and for every projector and for any film material, a uniform pull is assured.

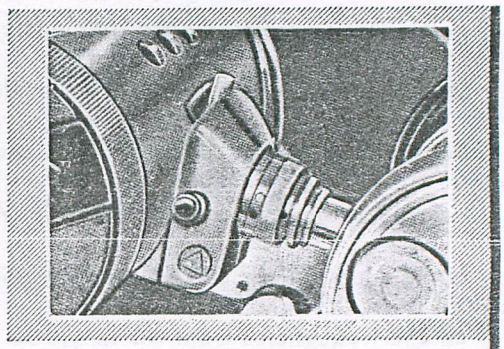

FIG. 6

Fig. 6 shows the special micro-optic with optical slit which is responsible for the particularly sharp and strongly lighted slit. It guarantees a perfect hold on the highest frequencies and gives the reproduction the sharpness of speech and a natural timbre of the instruments. The light slit can be comfortably adjusted according to the position and length of every sound-track. The adjustment lever permits the narrowing of the slit length also during the running of the film.

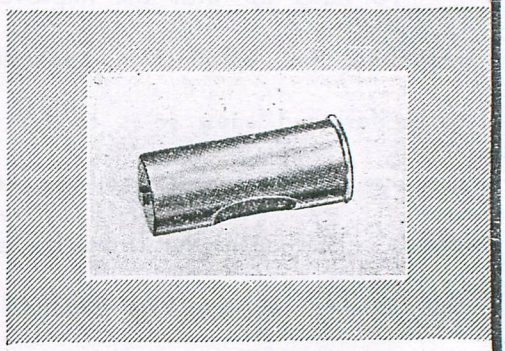

FIG. 7

Fig. 7 shows the high sensitivity cell which is accommodated in the rotating sound drum. It can be replaced at once with hand without tools. The contact is automatically made as soon as the new cell is put in. The Photocell wiring is protected against electrical and mechanical disturbances. A disturbing influence on the sound reproduction on this account is thus eleminated.

Fig. 8 shows the mounting of the exciter lamp which is provided with a centering flange. The exciter lamp is fitted at the factory on the flange so that the filament of every lamp is microscopically correct in its position in relation to the micro-optic, thus ensuring the full reproduction of the higher frequencies. It is also easy to replace, and the adjustment of the exciter lamp can never be wrong.

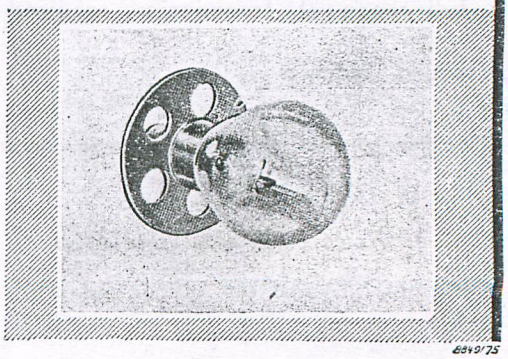

FIG. 8

The above description will show the great care taken in designing the modern sound heads in order to ensure that all the frequencies that are recorded on the film will be passed on to the amplifier. *(To be continued)*

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